Brides and Summer Homes

VOGUE

May First 1916
Price 25 Cents

The Vogue Company
CONDÉ NAST PUBLISHER

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Look for This Drug Store

In the Frame of Public Favor

—The SAN-TOX Druggist
—The SAN-TOX Line

The druggist who secures the SAN-TOX agency must be prepared to render his clientele a store-service such as only the exceptional druggist can offer.

He has the reputation of maintaining a high standard in the conduct of his business; his honesty and integrity are unquestioned; his store is headquarters for the best in drug store service.

Before placing SAN-TOX on his shelves he is required to make a thorough investigation of each of the more than 125 toilet and household preparations comprising the line to make sure that everyone will substantiate his personal guarantee as to purity and quality.

The sign of the SAN-TOX Nurse in a drug store window, signifies an affiliation of the manufacturers of quality goods and the most progressive druggist, which benefits YOU—the consumer.

San-Tox

The Public Service Line

The SAN-TOX Druggist stands squarely behind every SAN-TOX preparation—guaranteeing its freshness and satisfaction and he will ask you to give SAN-TOX a trial on his personal, money-back guarantee. Every dealer gets his stock direct from our laboratories. You will never find SAN-TOX articles among the "bargains"—because of "age" or "staleness." The prices are the lowest, considering the very high quality; the packages are of generous size and fullness.

THE DEPREE CHEMICAL CO.,
CHICAGO, ILLINOIS

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PARIS:
13 Rue des Pyramides

HAAS BROTHERS

Distinctive Dress Fabrics

NEW YORK
303 Fifth Avenue

The New Silks

For Spring and Summer

Chippendale Prints
(Registered)
The Silk with Chinese designs

Marquisette de Soie
The newest in sheer fabrics

Gibraltar Silk
The Newest Weave for Silk Suits

The Haas Brothers Blue Book of Spring and Summer Fabrics, in which the silks are shown, can be seen at the leading Dress-makers and Ladies' Tailors

Ask to see Haas Brothers Blue Book of Spring and Summer Models at the leading Dress-makers and Ladies' Tailors

Georgette Crepe
(Registered)

Faillette Silks
(Registered)
The Silk for the New Fashions

Ponjab
The Pongee for Sport Wear

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A few of the most fashionable Spring and Summer designs in

"Onyx" Silk Hosiery

in which are combined the utmost in STYLE, QUALITY and VALUE

Reg. U.S.Pat. Office

Reg. U.S.Pat. Office

DESCRIPTIONS

Upper Left
P2/10—Women's "Onyx" Silk Lisle Top Vertical Printed Stripe. Black and White and assorted colors. **Price $1.00**

Lower Left
56/10—Women's "Onyx" Silk Ribbed, 3-color stripe, sweater combinations. Very effective. Helio, Sweater Rose, New Blue, Grey, etc. **Price $2.00**

Upper Center
V46—Women's "Onyx" Black Silk "Dub-L" Top Spliced Heel, Sole and Toe. Hand-embroidered White on Black and Black on White. **Price $3.75**

Center
55/10—Women's "Onyx" Silk graduated All-over Stripe in White and Black and Black and White and all new color combinations. **Price $1.00**

Lower Center
51/10—Women's "Onyx" Silk Pin Stripe Hose in Black on White and White on Black and many other colors. Neat refined stripe. **Price $1.00**

Upper Right
57/10—Women's "Onyx" Silk Richelieu Ribbed Hose, 3-color combinations in contrasting sweater shades to match leather and fabrics. **Price $2.00**

Lower Right
55/CW—Women's "Onyx" Silk Clocked Hose. Black on White and White on Black. Double Lisle Top and "Pointex Heel." **Price $1.50**

The styles here shown are part of *the complete line* of "Onyx" Silk Hosiery for Spring and Summer which awaits you at any first-class dealer.

TAKE THIS SHEET WITH YOU. *Should you have any difficulty in obtaining your exact requirements, let us help you.*

Emery-Beers Company, Inc.

153-161 East 24th St. **New York City**

SOLE OWNERS AND WHOLESALE DISTRIBUTORS OF *"ONYX"* HOSIERY

Copyright © 2011 Condé Nast

Franklin Simon & Co.

PARIS
4 Rue Martel

Fifth Avenue, 37th and 38th Sts., New York

LONDON
29 Jewin Crescent

For the Bridal Trousseaux

271—**Georgette Crepe or Crepe de Chine Nightgown** in flesh or white; insertions of Mechlin lace.
Special **9.75**

273—**"Society Satin" Underbodice** in white or flesh, matches No. 275 Knickers.
Special **2.95**

275—**"Society Satin" Knickers,** in flesh or white, Chantilly lace and ribbon trimmed; reinforced.
Special **4.95**

279—**Crepe de Chine Matinee,** in pink, light blue, orchid or white, pleated chiffon frill.
Special **4.95**

277—**Featherweight Satin Princess Slip** in flesh, pink, white or black, shirred puffings of Georgette Crepe and hemstitching.
Special **6.95**

277A—of Crepe de Chine.
Special **8.95**

Sizes 32 to 44 bust—Petticoat lengths, 34 to 40 in

281—**Taffeta Silk Petticoat,** in flesh, lime, hay, navy, white, black or two-tone effects; points edged with pleated frills. *Special* **9.75**

283—**Crepe de Chine or Georgette Crepe Nightgown,** in flesh or white, Val lace trimmed. *Special* **7.95**

285—**Georgette Crepe or Crepe de Chine Underbodice,** in flesh, or white, V neck, back and front with Mechlin lace insertions.
Special **5.95**

287—**Bouffant Silk Net Petticoat,** distended hips emb'd silk lace and ribbon, mounted over pleated chiffon with yoke of "Society Satin" in flesh or cream.
Special **14.50**

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Rue Grange Balleliere 13
Paris

D.J. Healy SHOPS
DETROIT

222-228 Woodward Avenue
Detroit

Costumer to Gentlewomen

A—This youthful coat-suit is of dark blue serge, trimmed with white linen collar and cuffs and silk bow tie of green plaid silk. Both coat and skirt are attractively pleated. Patch pockets—silk stitched at the sides. **$32.50**

B—Smart motor or top coat in black and white check English material trimmed with round black bone buttons and a green and blue plaid silk convertible collar. Raglan sleeves, large set-in pockets. **$35.00**

C—This roomy top coat is of fine quality grey and black and white check. The large rolling collar is finished with corded bands. The belt runs through a loop at the front and fastens with a large black button. Six large buttons trim each side of the flaring skirt. **$35.00**

D—This semi-tailored suit is one of the smartest early summer models. It is of fine quality navy serge—with full skirt and flaring coat. Trimmed with bands of black silk braid and a collar of green and blue plaid silk—blue silk embroidered lapels and ties. **$45.00**

E—Stunning semi-dress suit is this model in dark blue gabardine, with box pleats at the front and back of the skirt—and a chic little coat with vest and collar of black and white striped silk faille buttoned with small round steel buttons. The waist line is marked with a narrow belt of patent leather. Embroidered pockets at each side. **$47.50**

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BONWIT TELLER & CO.

Paris
42 Rue de Paradis

The Specialty Shop of Originations

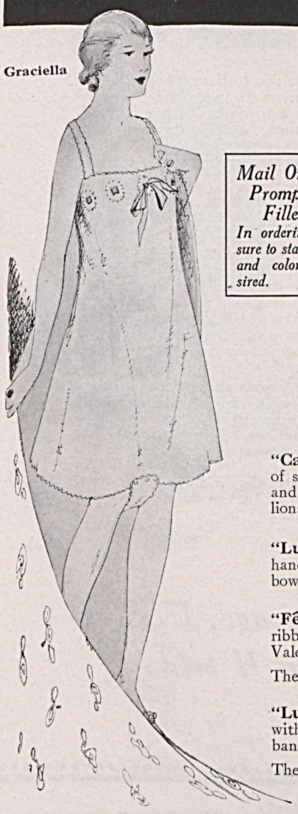
Philadelphia
13th and Chestnut Sts.

FIFTH AVENUE at 38th St., NEW YORK

The May Sale of

Philippine and "Bontell"

LINGERIE



Mail Orders Promptly Filled

In ordering be sure to state size and color desired.

The Philippine lingerie concerned in this sale is fashioned by native needle-workers from the same designs that have made "Bontell" lingerie different from all others—under the direct supervision of Bonwit Teller & Co. representatives.

The Lingerie That Differs From All Others

"Camila"—Hand made Philippine gown of sheer batiste with hand scalloped edges and hand embroidered drawn-work medallions.....**2.95**

"Luisa"—Philippine gown of sheer batiste, hand made—with hand scalloped edges and bow-knot embroidery.....**3.95**

"Félise"—Envelope chemise of batiste with ribbon shoulder straps, scalloped eyelets, fine Valenciennes lace edgings and insertion.**1.95**

The same model in crepe de chine.....**3.95**

"Lucinde"—Empire gown of sheer batiste with yoke of Valenciennes lace and ribbon bands. Flesh or white.....**1.95**

The same model in crepe de chine.....**5.95**

"Neña"—Hand made, hand embroidered and scalloped Philippine chemise of sheer batiste.....**1.95**

"Almée"—Gown of sheer batiste. White with the tiny ruffles picot-edged in flesh or blue: or in flesh with the ruffles picot-edged in blue.....**1.95**

"Eleonora"—Philippine gown, hand made—with hand embroidery, drawn-work medallions and hand scalloped edges.....**2.95**

"Graciella"—Hand made Philippine envelope chemise with hand scalloped edges, shoulder straps and eyelets.....**3.50**

"Antone"—Gown of sheer batiste with Valenciennes lace edgings and medallion...**1.95**

The same model in crepe de chine.....**5.95**

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GOSSARD CORSETS

The Front-Lace Vogue Sweeping the Metropolis

When Beauty and the Doctor both prescribe it--who shall say it nay?

FIFTH AVENUE FASHION authorities whose opinions are law in this principality of style, leaders among the smartly gowned women of the metropolis, and the whole medical profession of the city have *for the first time in history united upon one style-opinion.*

It is this:---WEAR A FRONT-LACE CORSET--- AND WEAR THE GOSSARD, WHICH IS THE REPRESENTATIVE CORSET OF THIS CLASS

GO to the greatest gownmakers in New York—those who visit Paris twice a year. They will tell you, "Wear a Gossard—it is the latest, the best, the most graceful of all corsets."

Go to the leading society women: They will tell you, "Gossards are the correct thing—they have established themselves in the most exclusive circles."

Go to the leading actresses of the New York stage: They will tell you, "We wear Gossards."

Go to the leading women's hospitals and women's specialists: You will be told, "Wear Gossards—they are *the stays to health—the only stays!* Every woman needs them!"

Please note that the doctor will *always* say: "*GOSSARD*"—he does not simply say "front-lace." He knows the Gossard is positively scientific. As in everything else, HE IS EXACT IN HIS ADVICE.

Then go to the shops and department stores *which have no corset affiliations to prevent them from acting as free agents.* They will tell you, "Yes, we HAVE Gossards. We not only *have* them—we *specialize them.*"

The Gossard vogue, which has swept across the country, has completely captured the metropolitan district. Where there was one New York woman wearing Gossard corsets a few years ago, today there are thousands.

Metropolitan women do not care, as a rule, to be exploited in behalf of "health fads," or cranky innovations in under-dress. Certain things are made smart by smart usage here and in Paris. In corsets, smartly gowned women have come to understand that genuine smartness means the correct, fashionable silhouette, maintained with bodily ease and health. In short, it has become *smart* to remain *healthy.*

It has become *smart* to feel *comfortable* in your corset as you ride along in an automobile. It has become *smart* to feel *comfortable* in your stays when you play golf and tennis. The influence of the country club, as well as the dance floor, has drawn thousands of women to the Gossard Front-lace Corset.

Because it more perfectly fits the body than any other corset has ever done, *the gown more perfectly fits it,* with that elasticity and grace which constitute the very essence of thoroughbred fashion.

It gives you a real human back, supported where it should be supported—conforming gracefully to your spinal line, free from any thought of stiffness. It gives your gown an *absolutely perfect back,* where perfection in draping is most necessary and most difficult to obtain. Is there any wonder that women who demand the last word in fashion have eagerly adopted it?

It is a real womanly woman's corset, intimately related to the trim tailor-made, to the gracefully petite frock, and to the daintiest of French lingerie. It gives added value and added beauty to the lovely accessories of women's wear.

Only, in addition to this, *it happens to be the healthiest corset ever made.* In a Gossard you can enjoy a *perfect* fit and *perfect* health at the same time. You can have a *perfect* silhouette with *perfect* comfort. You can look better and feel better than you ever did in your life.

That's why women in New York, like women all over the world, are coming to the GOSSARD.

Gossard Corsets are sold in Paris, London, Buenos Aires, Australia, South America, South Africa—the world throughout. The couturieres in these fashion centres accept Gossards as the standard of corset styles. They use them as the foundation over which are created the model gowns that are copied the world over.

Wherever Gossards are sold, you may see these new corsets, obtain a living model booklet comprehensively illustrating and describing the new Gossard corsets and brassieres, or you may write direct to the H. W. Gossard Co., Chicago, U. S. A., for this booklet. *Get it.* Canadian address, The Canadian H. W. Gossard Co., Limited, Toronto, Canada.

PRICES - - - $2.00 to $60.00

THE H. W. GOSSARD CO., Chicago, U. S. A.

Largest Makers of High Grade Corsets in the World

Reprint of a full page advertisement that appeared in the New York Globe, March 9th, 1916

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5th Avenue **James McCreery & Co.** 34th Street

WOMEN'S SMART FROCKS AND SPORTS APPAREL

Exceptional Offerings

1—Smart Sport Coat of Duvetyne,—flare model with patch pockets and belt; silk lined.

20.00

1—Black and White Striped Cotton Gabardine Skirt,—circular model with wide white band at bottom.

5.90

2—Dress of Jacquard Figured Voile made with tunic, finished and trimmed with plain color to harmonize; sleeves and collar finished with net. White with Copenhagen Blue, Rose, Black or Green.

19.50

3—Flowered Voile Dress finished with organdie fichu and cuffs; wide faille silk ribbon girdle; circular skirt finished with corded trimming of self material.

12.50

4—Net Gown over net foundation; skirt finished with two ruffles and tunic with yoke of heavy lace; waist in Russian effect with narrow ribbon-drawn girdle.

27.50

5—Wool Jersey Sport Suit with contrasting color trimming; finished with sash. Rose, Green and Copenhagen Blue.

16.75

6—Attractive Sport Coat of Striped Silk Jersey; full model, shirred at sides; convertible collar; belt in back and front.

22.50

6—White Gabardine Skirt trimmed with clusters of contrasting color soutache braid.

5.90

Prices of Hats illustrated upon request.

Mail and Telephone Orders Receive Prompt Attention

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The NEW COSTUME JEWELRY

TO the woman of taste, who selects her jewelry in harmony with her gown, her personality and the occasion—this new Costume Jewelry, *designed by costume artists*, comes as the fulfillment of a long deferred wish.

Most appropriately, these new Rings, Brooches and Pendants are being shown by the *Costume Shops of selected merchants*—notably

Gimbel Bros., New York
Jordan Marsh Co., Boston
Gladdings, Providence
Marshall Field & Co., Chicago
Bamberger & Co., Newark
Gimbel Bros., Philadelphia
J. L. Hudson Co., Detroit
William Hengerer Co., Buffalo
Lasalle & Koch Co., Toledo
Scruggs-Vandervoort-Barney, St. Louis

Women who live in other cities are invited to *write us*. We will see that the jewelry is shown them by *representative shops*.

OSTBY & BARTON CO., Providence, R. I.

Ring white gold. Sapphire center. Rhinestone border and black enamel Maltese cross outlined in white gold.

Ring white gold in decorative pierced floral design, leaves with engraved veins. Center setting emerald carbuncle.

Ring yellow gold of a new and original design formed of overlaid wire. Emerald carbuncle in filagree setting.

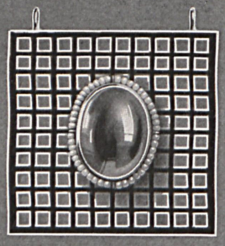
Ring white gold, set with rows of rhinestones and bands of black enamel inlay, pointed with emeralds.

Ring white gold in pierced clover design, the leaves marked with black enamel veining. Sapphire center.

Ring white gold. Center carbuncle-cut Emerald. Border rhinestones and black enamel inlaid petals.

Ring white gold. Fancy blue carbuncle. Rhinestone ornaments and lance-head leaves of white enamel.

Pendant white gold. Emerald cabochon center, bordered with seed pearls. Whole pearl top and bottom.



Pendant white gold and black enamel, worn with chain or ribbon. Amethyst center with pearl border.

Ring yellow gold worked in oriental filagree design. Deep setting, pink shell cameo cut in high relief.

Ring white gold. Emerald carbuncle center. Top and bottom ornamented with rhinestones. Black enamel petals.

Pendant white gold and black enamel, with rhinestone cross. Center pink shell cameo bordered with seed pearls.

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The BRIDAL TROUSSEAU

to be in readinesss for the June wedding, should receive immediate consideration. In B. Altman & Company's spacious establishment may be obtained

The Wedding Gown

in all its exquisiteness, with the bridal veil and wreath; the going-away costume; gowns, wraps and hats for every occasion; negligees; and all the dainty mysteries of lace and lingerie that go to complete the bride's outfit

Also Bridesmaids' Dresses and Hats

with all the accessories of the festal costume

Wedding Stationery

TRAVEL ACCESSORIES FOR THE WEDDING JOURNEY

B. Altman & Co.

FIFTH AVENUE-MADISON AVENUE, NEW YORK

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Pink Batiste Lingerie

A—Pink Batiste Night gown, picot edging in pale blue. Blue ribbons. Same model in white batiste trimmed with pink or blue.....$2.

B—White petticoat, flounce of alternate lace and embroidery.....$3

C—DeBevoise Bandeau, pink silk or satin, $1.00, $1.50

D—La Markette Corset, flesh broche. Elastic gussets at lower edge back. All sizes,.....$2.50

E—Pink Batiste Redingote, Empire model, trimmed with fish-eye lace.....$1.50

F—Pink Washable Satin Camisole, trimmed with cream-colored net lace, light blue ribbons.....$1.50

G—Pink Batiste Nightgown, trimmed with wide lace and edge with ribbon-puffing....$3

H—White muslin petticoat, flounce of embroidery and panels with valenciennes lace.....$2

I—Pink Batiste Nightgown, sleeveless model, embroidered in delicate blue floral design, $1

J—Pink Batiste Envelope Chemise to match.....$1

K—White muslin Petticoat, flounce of lace and embroidery.....$1.50

Broadway and Thirty-Third Street

Gimbel Brothers

New York

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SPORT COATS AND SWEATERS FOR TOWN AND COUNTRY WEAR

A—Pure thread-silk Sweaters. Two-toned effects, with cross-bar design. Wide sailor collar. White, with pink, peach, copenhagen or black. Copenhagen with gold.

$25.00

B—Shetland Wool Sweaters. Dutch collar. White, lavender, old rose, copenhagen, gold, black or purple.

$6.50

C—Wool Jersey Sport Coats. Buttons fastened with loops. Novelty collar with black velvet insets. Gold, purple, copenhagen, green or rose.

$10.00

D—Fibre-silk Sweaters. Collarless model. Green, canary, rose, purple or copenhagen.

$5.95

E—White Chinchilla Sport Coats. Raglan cut, side belt effect. Distinctly flaring lines.

$15.00

F—Pure Silk Sport Coats, wide stripes. Wide buttoned belt. Double, square cape collar. Top collar of charmeuse. Black, sapphire blue, gold or blue striped with white.

$25.00

Broadway & 33d Street **Gimbel Brothers** *New York*

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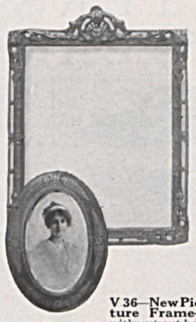
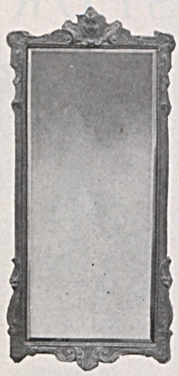


V 28—Crystal Frame—Clear crystal, exquisitely engraved, sterling silver mounting, opening 3¼" x 5", $5.00.

V 36—New Picture Frame—with cut out border, finished in burnished gold, and can be had to hold pictures in the following sizes: 8" x 10", $5.00; 10" x 12", $6.00.

V 27—Set of Purple Glass Fruit Compotes—An entirely new design, rich in color and beautiful lines. Set complete, $15. Large compote, $6 each; small $2.50 each.

V 29—Engraved Glass Cracker and Cheese Server—Handsome flower design. Cheese dish 4" diameter, is removable and may be used for relishes or bon bons, while the cracker plate 9¾" may be used for cakes or fruit, complete $5.00.



V 34—Mirror of Italian Design — In antique gold with touches of green. Mirror is of fine plate glass. Outside measurements, 10" x 21½", $5.00.

V30—Crystal Mayonnaise Bowl, Plate and Ladle, Bohemian decoration of pink roses, green leaves and blue forget-me-nots, 6½" diameter, $5.

WEDDING GIFTS

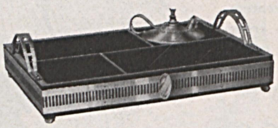
WE can help you immensely if you want to select an unusual wedding present — something which isn't stereotyped. You can see from these Ovington's Ingenuities that originality is not a matter of expense—merely of a little thought, which we have exercised for you.

Send for the Ovington Gift Book

OVINGTON'S

314 Fifth Avenue New York

V 24—Sheffield Pitcher—Old Dutch silver design gold lined, very massive and rich. Stands 9" high, $20.



V 31—Smoker's Tray—Cedar Tray mounted with Sheffield in pierced design, 7" x 9½" Fitted with Sheffield lighter. Complete, $5.00.

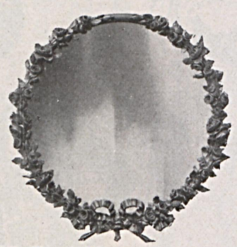
V 25—Sheffield Hors d'oevres Dish — Gold lined with three crystal compartments, 7½" in diameter, 6" high, $7.50.

V26—English Entree Plates with pheasant design in natural brilliant colors, $7.50 a dozen.

V 23—Set of Crystal—An exquisite engraved garland pattern which gives your table unusual sparkle and charm. Complete set of a dozen of each, $60. Separate prices per dozen: Goblets, $12.50; Champagne Glasses, $12.50; Claret Glasses, $12; Sherry Glasses, $10; Cordial Glasses, $8; Cocktail Glasses, $12.

Other glasses with this decoration:

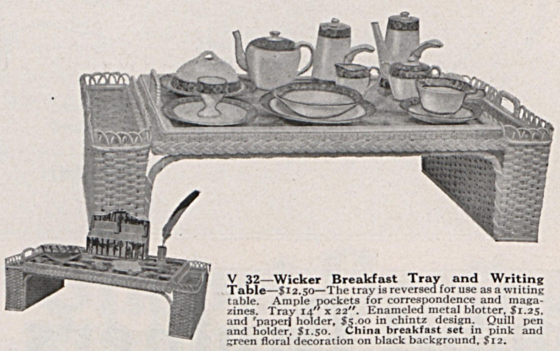
Finger Bowls, $18; Finger Bowl Plates, $20; Sherbet Glasses, $12; Highball Glasses, $12; Tumblers, $10.



V35—Wreath Mirror—This is a very novel design in mirrors—the frame consists of roses, buds and leaves in natural size and is finished in either burnished gold or in white enamel with flowers and leaves in color. Mirror is of finest plate glass. 25½" in diameter, $15.

V 33—New Floor Lamp — In brown bronze finish, 45" high, with adjustable light that can be placed in any position. Exceptional value at $7.50.

V 37—Heavy Crystal Ash Receiver—4¾" in diameter, in fine Sheffield holder, Dutch silver design and gold lined, $5.00.



V 32—Wicker Breakfast Tray and Writing Table—$12.50—The tray is reversed for use as a writing table. Ample pockets for correspondence and magazines. Tray 14" x 22". Enameled metal blotter, $1.25, and paper holder, $5.00 in chintz design. Quill pen and holder, $1.50. **China breakfast set** in pink and green floral decoration on black background, $12.

V 38—Rose Bush Lamp—29" high; base is hand carved, painted in old ivory. Stem is of metal with green foliage and red roses. Umbrella silk shade in all rose colors, 18" diameter, lined with cretonne, $40.00.

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New Styles in Lingerie

(*a*) Camisole of Jap Satin in flesh and white; novelty lace trims back, front and sleeves. **$1.39**

(*b*) Flaring Petticoat, soft cambric top and organdie flounce with insertions of lace forming Van Dyke points; underflounce lace trimmed. Satin bow and buds. **$2.89**

(*c*) Empire Night Gown of flesh batiste; clusters of pin tucks, and light blue briar stitching. Bows at shoulders. **94c**

(*d*) Envelope Chemise to match gown in flesh batiste. **94c**

Boudoir Caps

(*ax*) "Blue Bird" Boudoir Cap of cream color dotted net trimmed with embroidered net motifs and lace frill. Two birds and ribbon bow. **$3.89**

(*cx*) Simplicite—Frilled Cap of pale blue messaline and bands of lace; tiny buds. **69c**

(*dx*) Suzanne—shirred band of pink satin with novelty lace ruffle above and below. Crepe de Chine crown. Ribbon buds and bows. **$2.49**

(*ex*) Betty—white net, light blue Japanese silk and rows of Valencienne lace, with ribbon streamers make this dainty affair. **94c**

(*fx*) Dorothy—is a combination of pink Crepe de Chine with pleated frill and cream color lace. Wired satin bow adds a smart finish. **$1.89**

(*gx*) Romance—all-over lace in shadow design with ribbon-edged net frill. Tiny buds here and there. **$1.39**

(*hx*) Cleopatra, with its gold beaded tassels, is fashioned of ecru silk lace in exquisite design; rosettes at sides. Blue ribbon bands. **$2.89**

(*e*) Night Gown, square neck, in white and flesh batiste; embroidered organdie band edged with filet lace, and clusters of pin tucks below. Wide satin ribbon and bows. Lace sleeves with bows. **$2.89**

(*f*) Envelope Chemise to match gown in white and flesh batiste. **$2.24**

(*g*) Empire Night Gown of novelty silk mull in flesh and white; rows of shirring and hemstitched in light blue. Ribbon beading and bow. **$1.89**

(*h*) Envelope Chemise to match gown of novelty silk mull, flesh and white. **$1.89**

Same style Gown in Crepe de Chine **$5.89**

Envelope Chemise to match **$4.49**

Herald Square **R. H. Macy & Co.** *New York*

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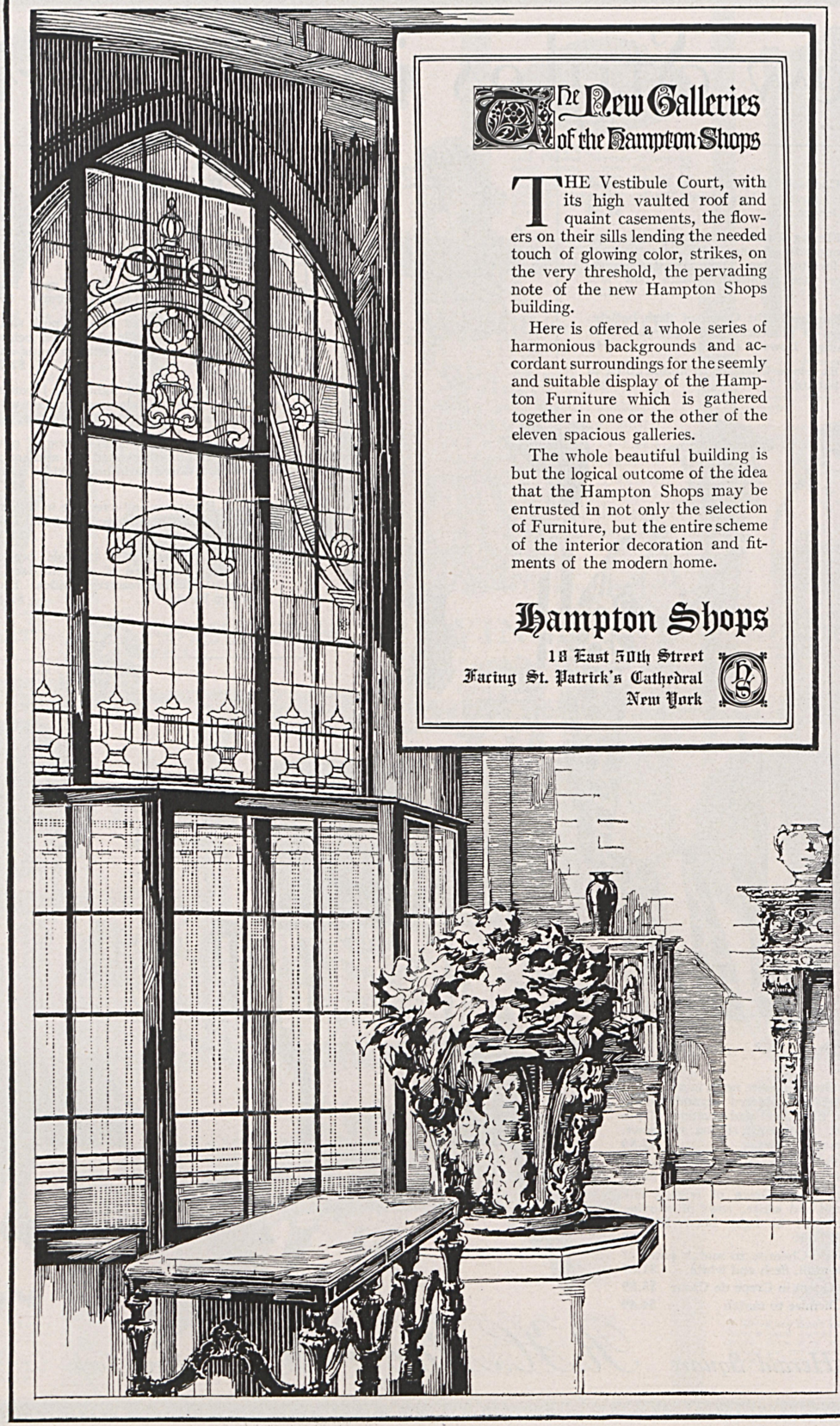

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D—Nainsook in white only; note the tiny tucks at the shoulder and the embroidery beading ribbon run in Empire effect; Valenciennes lace trimmed.....**$1.95**

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F—Nainsook in white only; the tiny sleeve of Valenciennes lace insertion; fine tucks, Valenciennes lace and ribbon add to its daintiness.....**$1.45**

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D—Matched garments in flesh color crepe de chine, trimmed with filet lace, light blue ribbon and pink rose buds. Sizes 34 to 44. Night Robe, $5.50; in Lingerie, $2.95; Petticoat, $5.50; Bodice, $1.95; Envelope Chemise, $3.75; in Lingerie, $2.95; Hair Band in flesh or light blue, $5.00.

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C—White batiste bodice, pink ribbon $1.50. Petticoat to match $2.05. Sizes 34 to 44.

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In this list are printed the best and most reliable schools in the country—Boys'—Girls'—Vocational—Colleges and Camps. Use this Directory as a convenient reference guide to the best schools of America.

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New York | New York | New York

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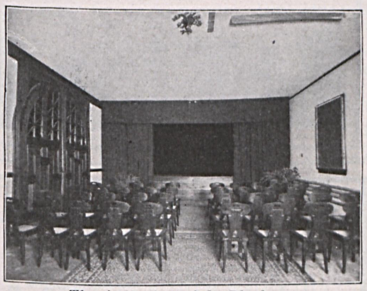

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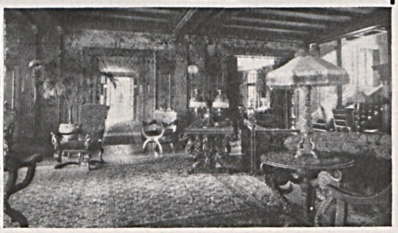

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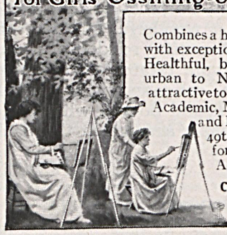

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In this issue, Vogue publishes the announcements of 127 schools. Not that the number matters so much, but the fact that each school has been personally investigated by Vogue makes this directory an absolutely authoritative source from which to select the right school for your boy or girl.

Were it possible for the parent personally to interview the hundreds of school principals throughout the country, there would be no reason for Vogue to publish school announcements. It is not possible to do this within a reasonable length of time, so Vogue has selected the kind of schools which Vogue readers would naturally patronize.

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12 acres, pine groves, sandy beach, protected cove for safe sailing and swimming. Both Camp and Club offer unusually healthful locations, pure water, safe, sanitary conditions — board-floor tents. Land and water sports, boating, athletics, under experienced college men. Prizes. Camp mother. Mr. Aldrich Taylor and Mrs. B. E. Taylor, Directors. Mr. Alvin E. Dodd, Advisory Director. For illustrated booklet of Camp or Club, apply 242 Grant Ave., Newton Centre, Mass.

"SOLVING INSOLUBLE PROBLEMS"

NAPOLEON III once remarked that his favorite occupation was solving insoluble problems. While the school problem is by no means insoluble, it is a difficult one to handle without authoritative advice.

Now that the school year is nearly over, you can best judge how satisfied you are with the school your son or daughter is attending. Has the work been congenial? Are you sure that the environment is the kind most suited to the especial needs of your son or daughter?

Questions of this kind can best be answered by looking carefully over the work accomplished so far. While your child is at home for the Easter vacation, satisfy yourself that he or she is getting the most advantages from the school which you have chosen. Otherwise it were best to begin *now* and select a more congenial school for next year.

The Vogue School Service has for years made a study of the school problem. Its one purpose has been to play the part of friend and adviser in helping parents select the right school for their children. Look over the school announcements on these pages and write to the ones that most nearly fulfil the needs of your son or daughter.

Canada

"Ovenden" Barrie, Ontario, Canada
60 Miles North of Toronto
Private Residential School for Girls. Exceptional advantages—Healthiest district and purest air and water in Canada—Thoroughly Modern Education. Preparation for the Universities—Music, Art, Physical Culture and Outdoor Sports.
Address, The Principals, Ovenden, Barrie, Ontario.

"VILLA MARIA" MONTREAL, CANADA
A high-class convent-school for gentlemen's daughters—French atmosphere—excellent discipline, delightful situation—historic environment. Music and Art; Summer and Winter Sports. Write for illustrated prospectus.

Boys' Camps

CAMP CHAMPLAIN
An Ideal Summer Camp for Boys on Lake Champlain. 23rd Year opens June 30th. Special attention to safety and comfort. Waterproof tents and floors. Two motorboats. Rowboats; canoes. Fishing, swimming, baseball, tennis, all land and water sports. Trips to Adirondacks, Green Mts. and Montreal; also numerous short hikes. In charge of experienced college graduates. Tutoring if desired. Large Assembly Hall, with piano, games, etc. Best of food and plenty of it. Camp physician. No mosquitoes or malaria. Long distance phone. Number limited. References invariably required. Illustrated booklet.
WM. H. BROWN, 307 W. 70th Street, New York City

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VOGUE'S SCHOOL DIRECTORY

Each school represented below is recommended to the patronage of our readers

Boys' Camps

ULVER Summer Schools

A vacation at Culver would give your son a big advantage over other boys in health and ability to handle himself well in emergencies. The Woodcraft School gives a boy a wonderful training in wood- and camp-craft. The Naval and Cavalry Schools are famous for their results with older boys—over 14.

Send for catalog of whichever school interests you. Address

INQUIRY BUREAU, Culver, Ind.
(On Lake Maxinkuckee)

Camp Alonquin

ASQUAM LAKE, N. H.
In the foothills of the White Mountains.
The Camp for boys who love nature and a wholesome, active, outdoor life. 31st season. Tutoring if desired. For circulars, Address **EDWIN DeMERITTE, Director,**
815 Boylston Street BOSTON, MASS.

Woodland Camp for Boys

On Panther kill, using Woodland School property. Elevation 1500 feet, wholesome out-of-door life, swimming, fishing, mountain-climbing, baseball, tennis. Pure food from school farm. Season charge $150.
ERWIN S. SPINK, A. B., Headmaster, Woodland School.
NEW YORK, Phoenicia.

Bonnie Dune

All the fun of camp, all the care of home given a few boys (8-14 years), on breezy, sunny, healthy Cape Cod. Direction of MRS. D. L. ROGERS.
OHIO, Columbus, 461 West 7th Avenue.

KYLE CAMP FOR BOYS Catskill Mountains. Near Rip Van Winkle's Rock. Boys sleep in MODEL BUNGALOWS—no wet tents. All land and water sports. Bathing and swimming absolutely safe. Your boy's health, diversion and amusement are well looked after. Instruction in any elementary or academic subjects, free of charge. Address DR. PAUL KYLE, Kyle School for Boys, Irvington-on-Hudson, N. Y. Box 1.

CAMP NAMASCHAUG

For Catholic Boys, from 8 to 16. All Camp Activities. Freedom from Mosquitoes, Malaria and Hay Fever. For Booklet address Rev. Dr. J. J. GRIFFIN, Brookland, Washington, D. C.
SPOFFORD, N. H.

CAMP YAMPA

ASQUAM LAKE, WHITE MOUNTAINS, N. H.
Offers a vacation that is best for boys and that all boys like. The fun includes baseball, tennis, swimming, canoeing, fishing, hiking, mountain climbing, carpentering, woodcraft and rifle shooting. Every boy is as safe as under mother's eye. See illustrated Booklet. G. S. Walworth, Director, Walworth Institute, 200 W. 72d St., New York

ABBOTT HILL RECREATION SCHOOL

For boys who must tutor. Breaks the long vacation with 5 weeks profitable study. The exceptional equipment and delightful location of the Abbott School provide incentive to study and endless varieties of recreation. Opens July 12th.
FARMINGTON, Maine.

Girls' Camps

THE TENT DWELLERS Camp Coomoosie

A Real Camp in the Real Woods for *Advanced* Girl Campers. A genuine woods-life taught under experienced woods-guides. For information address MISS M. VAIL ANDRESS, Director, Tewksbury School, Scarsdale, New York.
After July 15th. Beaver Cove, Moosehead Lake, Maine.

CAMP BEAU RIVAGE

Exclusive French camp for girls, occupying beautiful country estate, Sagamore Creek, half mile from the ocean. Swimming, canoeing, golf, tennis, horseback riding, nature study, etc. Bungalow with sleeping porches. For views write MISS WIMBERLY, Secretary, 57 East 74th St., N. Y. (up to June 1st.)
LITTLE HARBOR, N. H.

CAMP WINNAHKEE

On Malletts Bay, Lake Champlain
between the Green and Adirondack Mountains
An Ideal Camp for the Mental and Physical Improvement of Girls. In charge of experienced directress and counsellors, who share in sports and daily occupations. Large bungalow with all improvements sleeping porch or tents. Nature study, woodcraft, manual training, swimming, boating, fishing, horseback riding, tennis, under competent direction and chaperonage. Trips to points of interest. Unimpeachable references required. Price includes all expenses. Booklet from
WM. H. BROWN 307 W. 70th St., N. Y. City

Girls' Camps

Sargent Camps For Girls

PETERBORO, N. H. Dr. D. A. SARGENT, President
Two distinct camps, Seniors 14 to 24; Juniors, 8-13
Finest plant and equipment in America. 1100 feet above the sea level. All field and water sports. Tramping, nature study, arts and crafts. The safety and health of our campers are the first consideration. For illustrated booklet address
The Secretary, 18 Everett Street, Cambridge, Mass.

The Tela-Wauket Camps

Roxbury, Vt. In the heart of the Green Mountains Junior and Senior camps, receiving girls between the ages of 10 and 20 years. Large rustic assembly bungalow with fireplace, pool table and piano. Screened dining porch, excellent table. Sleeping bungalows. Private pond. Athletic field. Clay tennis courts. Handicraft. Horseback riding an important feature. Free use of all saddle horses. Riding master, 4th year, $150 for season of two months. No extras. Illustrated booklet.
MR. & MRS. C. A. ROYS, 10 Bowdoin St., Cambridge, Mass.

Aloha

Camps for Girls
Locations—Fairlee, Vt., South Fairlee, Vt., & Pike, N. H.
3 distinct camps—Ages, 7-13, 13-17, 17-25. Fun, Frolic, Friendships.
Swimming, canoeing, horseback riding, tennis, basketball, baseball. Handicrafts. Dramatics. Music.
Character development, cultivation of personality and community spirit. Vigilance for health and safety.
11 years of camp life. 800 girls have been in camp and not a single serious accident. Mr. and Mrs. Gulick's personal supervision.
Splendid equipment. 64-page illustrated booklet.
Mrs. E. L. GULICK, Fairbanks St.
Brookline, Mass.

Camp Catamount

A Berkshire Camp limited to sixteen girls. Swimming, boating, tennis, folk and æsthetic dancing, sketching, etc. Eight weeks. Fee, $125. Miss ALICE A. CROUCH, 21 S. Washington Street, Rochester, N. Y.

QUANSET

The Cape Cod Camp for Girls Established 1905. *Swimming, canoeing, sailing—safest conditions, expert instruction;* land sports, pageantry, musical comedy, riding. Exceptional equipment and location. Separate camp for little girls. Unusual results in health and vigor.
Mrs. E. A. W. Hammatt 102 Commonwealth Ave., Newton Centre, Mass.

PINE KNOLL CAMP FOR GIRLS

CONWAY, N. H. On Lake Iona. Safe canoeing, swimming and all sports. Basketry. Nature lore. Spring Water. Pine woods. Bungalow, screened wall tents. Sane, harmonious living. For booklet, address MRS. FRANCES HODGES WHITE, 115V Ocean Street, LYNN, MASS.

Cottage Camp in the Adirondacks

A graduate nurse of highest social and professional standing will take into her camp a limited number of children—boys 8-10, girls 8-14. Delightful camp life, splendid councilors who teach swimming, canoeing, riding, tennis, handicraft. Supervised play. Address
THE COTTAGE CAMP The Plains, Va.

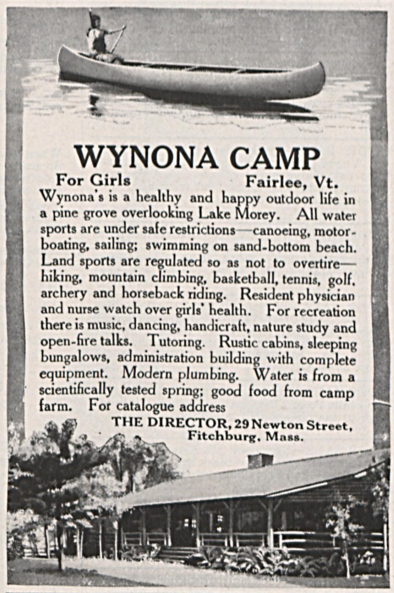
MRS. NORMAN WHITE'S CAMP FOR GIRLS

Cape Cod, Orleans, Mass.
All pleasures of life by the sea. Outdoor sleeping in well protected Cabins. Limited to 35 girls. Season from July 1st to September 1st. $150.00. Long distance Phone. Booklet. Address
MRS. NORMAN WHITE 424 West 119th St., N. Y.

CAMP ANNUNG, North Water Gap, Pa.

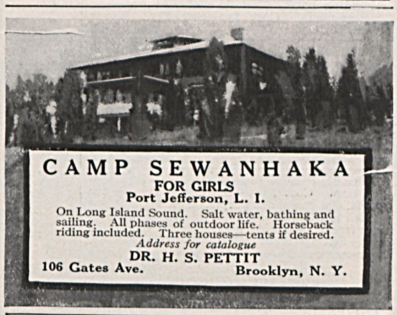
June 30th to September 1st. Delightfully situated 88 miles from New York in picturesque mountain country on Delaware River. Junior and Senior groups. Bungalows and Tents. Swimming, tennis, all forms of outdoor sports. Arts and crafts. Terms $12.00 per week, 1 month the minimum. **Mrs. Anna Sigafus Cushman, 225 E. 17th St., Brooklyn, N. Y.**

Girls' Camps



WYNONA CAMP

For Girls Fairlee, Vt.
Wynona's is a healthy and happy outdoor life in a pine grove overlooking Lake Morey. All water sports are under safe restrictions—canoeing, motor-boating, sailing; swimming on sand-bottom beach. Land sports are regulated so as not to overtire—hiking, mountain climbing, basketball, tennis, golf, archery and horseback riding. Resident physician and nurse watch over girls' health. For recreation there is music, dancing, handicraft, nature study and open-fire talks. Tutoring. Rustic cabins, sleeping bungalows, administration building with complete equipment. Modern plumbing. Water is from a scientifically tested spring; good food from camp farm. For catalogue address
THE DIRECTOR, 29 Newton Street, Fitchburg, Mass.



CAMP SEWANHAKA

FOR GIRLS
Port Jefferson, L. I.
On Long Island Sound. Salt water, bathing and sailing. All phases of outdoor life. Horseback riding included. Three houses—tents if desired.
Address for catalogue
DR. H. S. PETTIT
106 Gates Ave. Brooklyn, N. Y.

CAMP WINNESHEWAUKA FOR GIRLS

in White Mountain region, overlooking beautiful Lake. Spring water. Perfect sanitation. Bungalows, Lodges and complete equipment. Water sports. Horseback riding. Expert supervision. Counselor positions all filled. Booklet. Address KARL O. BALCH. Resident Manager, Dept. C, Lunenburg, Vt.

CAMP KENJOCKETEE (Beyond the Multitude)

FOR GIRLS. In the wooded hills of Vermont. Tennis, basketball, swimming, canoeing, horseback riding. Bungalows. Junior and Senior Dep'ts. Address MR. and MRS. JAMES W. TYSON, JR., MALVERN, Pa. until June 15th, then SOUTH STRAFFORD, Vermont, or MISS E. F. STRINGER, HINGHAM, Mass.

Camp Farwell for Girls

Admirably located by a lake and in the midst of the pines, 8 miles from Wells River, Vermont. Well built and electrically lighted cottages. Athletic sports and outdoor sleeping. Until June 1st, address **Miss J. H. FARWELL, "The Castle," Tarrytown, N. Y.**
After June 1st, Wells River, Vermont.

CAMP ABENA FOR GIRLS

10th Season. **Belgrade Lakes, Maine** Illustrated Booklet.
Junior and Senior Camps.
MISS HORTENSE HERSOM,
Sidwells' Friends School, Washington, D. C.
After June 7th, Belgrade Lakes, Maine.

CAMP TECONNET FOR GIRLS

On our own island, China Lake, Me. Dining hall, assembly house, tents. Swimming, canoeing, motor-boating, land and water sports. Crafts and dramatic projects. Personally directed by MR. CHARLES F. TOWNE (Assistant Superintendent of Schools) and MRS. TOWNE. Address 16 Eames Street, Providence, R. I.

PINE TREE CAMP

FOR GIRLS. On beautiful Naomi Lake, 2000 feet above sea in pine-laden air of Pocono Mountains. Four hours from New York and Philadelphia. Bungalows and tents on sunny hill. Experienced councilors. Hockey, basket-ball, canoeing—all outdoor sports. Tutoring if desired. Endorsed by parents and girls.
Penn., Philadelphia, 905 So. 47th St. MISS BLANCHE D. PRICE.

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SALES AND EXCHANGES

Wearing Apparel

FOR SALE—Champagne broadcloth tailored suit trimmed black velvet, beaver fur. Size 36-38. Price $15—Was $50. Rose colored waterfall silk evening wrap, lined Persian crepe silk. Price $20—Was $50. No. 285-D.

FOR SALE—Black and cloth of gold evening gown. Cost $250—Sell $85. Green taffeta silver lace. Cost $175—Sell $60. Taupe satin evening coat. Cost $200—Sell $100; skunk collar & cuffs. All new this spring, worn once. No. 286-D.

FOR SALE—Dark blue gabardine gown, Vogue pattern, combined with striped silk, two detachable pique collars. Best material. Exceptionally smart, excellent condition. Size 38-40. Cost $45—Sell $15. No. 290-D.

FOR SALE—Black tulle frock, silver lace petticoat, bodice and shoulder straps. Black satin foundation. Worn three times. Size 38-40. Made for tall woman. Cost $75—$40. No. 291-D.

FOR SALE—Six perfect black leather skins, especially dressed for tailoring, sufficient for knee length coat, $20. Smart black straw hat, jet and tulle trimmed, French model, never worn, $12. Blue duvetyn suit, Spring model. Cost $75—Sell $15. No. 292-D.

FOR SALE—For boy of nine—dark blue chinchilla Peter Thomson lined winter overcoat, hat to match—perfect condition. Sell $15. No. 295-D.

FOR SALE—From best 5th Avenue modistes. condition excellent—black net dinner gown. Cost $100—Sell $15. Serge street dress. Cost $115—Sell $15. Blue suit. Cost $125—Sell $30. Flesh chiffon and pearl evening gown. Cost $185—Sell $25. Orange velvet ball gown. Cost $185—Sell $40. Brown velvet street dress. Cost $140—Sell $25. White tulle evening gown, worn once. Cost $130—Sell $25. White waists. $3. Small 36. No. 297-D.

FOR SALE—Black and white checked cloth riding habit, Norfolk coat and breeches, custom-made. Cost $50—Sell $35. Never worn. Size 36. No. 297-D.

MATRON'S elegant afternoon gown. Black satin, lace and beaded chiffon. Latest style. Size 38-40. $40. Never worn. Inspection on request. Great bargain. No. 303-D.

WHITE and Black striped taffeta afternoon gown. Cost $60—Sell $25. Black and gold evening gown. Cost $150—Sell $60. Gray and blue invisible check cloth suit. Cost $75—Sell $25. Sizes 38-40. No. 305-D.

THREE-PIECE lavender suit, good condition. Cost $225—Sell $65. Two motor coats, one green, one purple. Cost $75 and $55—Sell $35 and $20. Two blue and white summer frocks, overskirts, good style. Cost $65 and $45—Sell $30 each. No. 306-D.

Miscellaneous

FOR SALE—Antique heavily carved wood covered with gold leaf from old Chinese Temples. Beautiful decoration for rooms, dens, etc., for doorways and windows, for frames on mirrors or pictures. Heavy dogs and Buddhas for base of lamps. Particulars sent. No. 260-D.

ATTRACTIVE Apartment to let furnished. Park Avenue and 76th Street. From June 1st to October 1st. Seven rooms, three baths. $225 per month. No. 266-D.

ELDERLY Gentlewoman in present need, must sacrifice black Chinese cabinet, carved ivory trimming (tinted wistaria); also, complete Dresden set and large Chantilly shawl. Prices moderate. No. 287-D.

SEVERAL wardrobe trunks, excellent makes. Will sacrifice as I have no further use for them. Part new. Will send details. No. 288-D.

LARGE size 14 kt. fine mesh gold bag. Engraved ½ inch wide top. Cabochon Sapphire clasp. Cost $300—Sell $100. Used very short time. No. 289-D.

FOR SALE—Superb collection of antiques—mahogany twin four posters $500 pair. Beautifully carved pineapple four poster, $250. Dressing tables, mirrors, winged chairs, dining table, sideboard, desks. No. 293-D.

LONG string pink coral beads. Cost $40—Sell $15. Gold link bracelet with 12 topaz. Cost $23—Sell $10. Will send for inspection. No. 294-D.

FOR RENT—Attractive shingle house, Pelham, N. Y., newly decorated. 6 bedrooms, large living room, open fireplace, gas, electricity. 5 min. from N.Y.N.H. & H. Station; 35 min. from Grand Central. Very reasonable. No. 296-D.

To Answer These Messages

1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 250-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications must be through the mails. Post-cards not accepted.

2. Send Vogue no money—wait until the other woman writes to you.

3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.

4. **Never send any article to Vogue.** The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

To Insert Your Message

When you wish to sell something which you do not need—or to buy something which you do need—send your message to Sales and Exchanges. The price is $2 for 25 words, or less. Additional words, 10 cents each. Check or money order must accompany message; be sure to write your name and address very plainly.

Your message for the June 15th Vogue should be received on or before May 10th. Address all communications to Sales and Exchanges Service, Vogue, 443 Fourth Avenue, New York.

NOTICE THESE SHOES

Or should we say foot-wear? Still, what boots it, for we do not mean to dwell on this particular subject at length—but merely call your attention to the number of shoes this lady has in her "ready-to-wear department."

Everybody has too much of some one thing. It may be silverware, it may be clothes, it may be pictures or it may be diffidence. Now we can't assist the over-diffident a bit, *but* we can help the person who has a superabundance of material goods to exchange the extras for something really needed.

You may be a spring bride whose wedding gifts have run to bronze Apollos—there's no place for them in the apartment and for some reason or other they are neither exchangeable nor redeemable at the place from whence they came. All right; we'll exchange them for you.

You may be suddenly called upon to wear mourning—what will you do with the wardrobe of gay colors you've just bought? Keep them? They'll be out of fashion in a few more months. Get rid of them through this special department which continually handles just such cases.

Just read the rules—see how simple the transaction is.

SALES AND EXCHANGES SERVICE

443 FOURTH AVENUE VOGUE NEW YORK CITY

Miscellaneous—Cont.

ANTIQUE SILVER—A pair of Sheffield Silver Urns for a Sheraton sideboard, wine coolers, 12 inches high. Photo on application. No. 298-D.

PLATINUM and diamond ring—beautiful pierced setting, octagon shaped top diamond in centre surrounded by twelve diamonds. A rare bargain at $125. No. 300-D.

SEVEN and a half yds. Duchess Lace, 10 in. wide, 1 yd. & 4 in., 3 in. wide, match wide. 2 yds. 3 in. wide, slightly different pattern. Price wide, $8 a yd. Narrow $4 a yd. Beautiful. Lace in perfect condition. No. 301-D.

FOR SALE—Profitable up-to-date dressmaking shop in Hollywood, Calif. The most exclusive suburb in Los Angeles catering to photoplayers and society trade. Personal reasons. No. 302-D.

BED and Dresser of massive mahogany, beautifully hand-carved. Ornamental works of art. Offered much below actual value. Price $1,500. Two bed covers, $100 each. No. 304-D.

Wanted

WILL purchase for myself and daughter. Sizes 36 and 42, few afternoon and evening gowns. Also men's apparel, Size 38—must be reasonable. No. 172-B.

WANTED—A Knickerbocker riding suit; top coat, everything complete, for stout girl of 12 years—must be smart and reasonable. No. 184-B.

WANTED—Gentleman (stout) wishes Coon-dress, motor coats, underwear, hats. Waist 46, Coat 44-46. Ladies' outfit 34-36. Motor coat 38, hats, very reasonable. No. 185-B.

WANTED—Gentlewoman experiencing reverses wishes to purchase fashionable gowns, hats. Age 40, height 5 ft., 6¾ in., Bust 40. Spring and Summer outfit desired. Moderate prices. Permanent purchaser. No. 186-B.

WANTED—A small nicely furnished apartment in a desirable location in New York, for the summer months by gentleman and his wife. No. 187-B.

WANTED immediately — Wealthy lady's slightly worn dresses. Tall 36-38, also hats, coats, etc. Must be strictly reasonable. Give exact measurements. Also regular correspondence. No. 188-B.

WANTED—Lady of 40 wishes to buy clothes regularly. Size 40. Must be in good condition and reasonable. Correspondence solicited. No. 190-B.

WANTED—Spring and Summer clothes for boy of 13. Must be reasonable and in good condition. No. 191-B.

WANTED—Riding Habit for cross saddle. Size 36. Riding Boots. Size 4 or 4½. White or grey fur neckpiece. Coat for Auto. No. 192-B.

Professional Services

CULTURED, educated young lady, trained vocalist, teacher public school music and takes dictation on typewriter. Do you want me for companion? References exchanged. No. 967-C.

REFINED Catholic young woman of agreeable disposition desires position as companion. Willing to travel. References given and required. No. 968-C.

REFINED woman wishes position as housekeeper gentleman's home, men's club, school, or for lone woman. Highest references. No. 969-C.

PHYSICIAN, wife trained nurse, will undertake temporary or permanent care child, infant preferred. Healthful New England village. Modern home. Best surroundings, mental, moral, physical. References. No. 971-C.

REFINED Southern girl, college graduate, desires to be companion to lady, couple or child. Would take entire care of child. Willing to travel. References exchanged. No. 972-C.

TRAINED NURSE—Cultured, refined woman of eastern birth, will chaperon young girl, motherless child, or act as nurse companion to invalid gentleman; will travel. References exchanged. No. 973-C.

Crocker

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Hats, Gowns, Waists, Veils, Neckwear, Furs

The Only House in New York Catering Exclusively to This Class of Trade

Strictly high class. No competition, as our designs are our own, and materials our own importation.

We have in stock, at all times, Black or White Hats that are not mourning

Crocker Building, 375 Fifth Ave., at 35th St., New York

New Boston Address: The Crocker Bldg., Copley Square

"B.B." Laces

Hand-made and "B.B." Laces shown side by side

Our Trade Mark divides them—Which is Which?

Seeing is Believing

GO to your favorite shop and ask to see the **"B.B."** Laces mounted on a card side by side with **Hand-made Laces,** of which they are reproductions; also examples of a **"B.B."** Valenciennes and Cluny washed 100 times. You can beautify the most beautiful Gown or exquisite Lingerie with these wonderful **"B.B."** Laces—and this is why they are so extensively used by exclusive Stores in all the Capitals of the World.

ASK FOR "B.B." BOOKLET

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O'Connor & Goldberg
Republic Bldg., Chicago

An O-G design superior in its correctness

The

Paradise

Boot

$12

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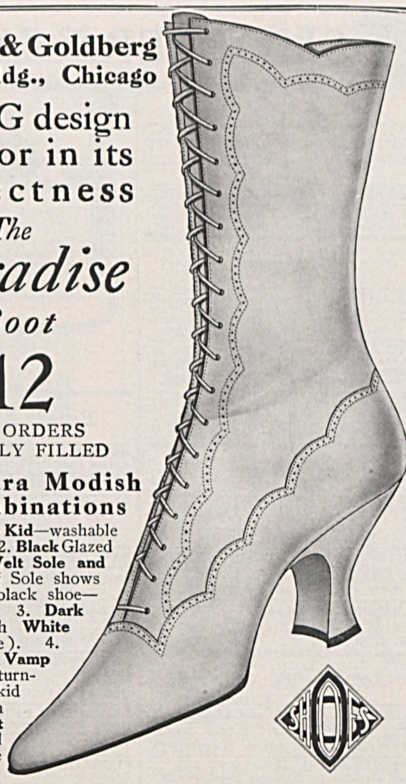

Several Ultra Modish Color Combinations

1. All-over **White Kid**—washable (with turned sole). 2. **Black** Glazed Kid **with Ivory Welt Sole and Heel.** (The edge of Sole shows white around the black shoe—a stunning effect). 3. **Dark Gray Vamp** with **White Top** (turned sole). 4. **Black** glazed kid **Vamp** with white top (turned sole). 5. **Tan** kid **vamp** and **top** with **white ivory welt sole and heel.** All heels Louis Quinze design.

The Lincoln of Our Literature

Like Abraham Lincoln, Mark Twain, in his youth, had to endure many hardships and to make the most of very limited opportunities. Like Lincoln, too, he thought out his own philosophy of life. He studied the great book of human nature in the school of experience, and his views were always colored by a quaint, homely, rugged humor that could, at will, be turned into a weapon of deadly effectiveness for rebuking hypocrisy, falsehood, or insincerity. As Lincoln stood for the highest American ideals in statesmanship and national policy, so Mark Twain represents what is truest and most typically American in our literature.

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We are now offering on exceptionally favorable terms the collected writings of MARK TWAIN—all the great books of travel, the immortal boy-tales, the historical writings, the novels, sketches, essays, and short stories that have given Mark Twain his place as America's foremost and best-loved writer.

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at our expense. Judge for yourself the manufacture of the books (we don't describe them here because we want you to send for them—and see for yourself why this set has pleased its tens of thousands of satisfied owners.) Be one of them. If you keep the books, Harper's Magazine will be sent for one year, at no extra cost. Send the coupon now, without money.

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Send prepaid, MARK TWAIN'S WORKS, twenty-five volumes, cloth, and enter my name for one year to HARPER'S MAGAZINE. I may retain the set for ten days, and then, if I do not care for the books, I will return them, at your expense, and you will cancel the subscription to the MAGAZINE. If I keep them I will remit $2.00 a month until the full price of the books and the MAGAZINE, $25.00, has been paid. Vogue-5

Signature.....

Send books to.....

It's a Boy

—and your wife's doing splendidly

thanks to the fine reserve strength we gave her beforehand with Malt-Nutrine. And now to build her up quickly and to help nature supply food for this little one, we will continue the same splendid liquid-food-tonic.

ANHEUSER-BUSCH'S

Malt-Nutrine

REG.U.S.PAT. OFF. TRADE MARK

Liquid-Food-Tonic

Nourishing and an aid to digestion—it is a great aid in building up the convalescent, the weak and the tired.

There *are* cheaper preparations calling themselves malt preparations—they are *beverages,* not tonics. Malt-Nutrine is rich in malt—that's what gives it its value to you. Insist.

All Druggists—Most Grocers

Malt-Nutrine declared by U. S. Internal Revenue Department to be a pure malt product, not an alcoholic beverage. Contains 14.60 per cent malt solids—1.9 per cent alcohol.

Interesting Booklet on Request.

Anheuser-Busch, St. Louis, U S.A.

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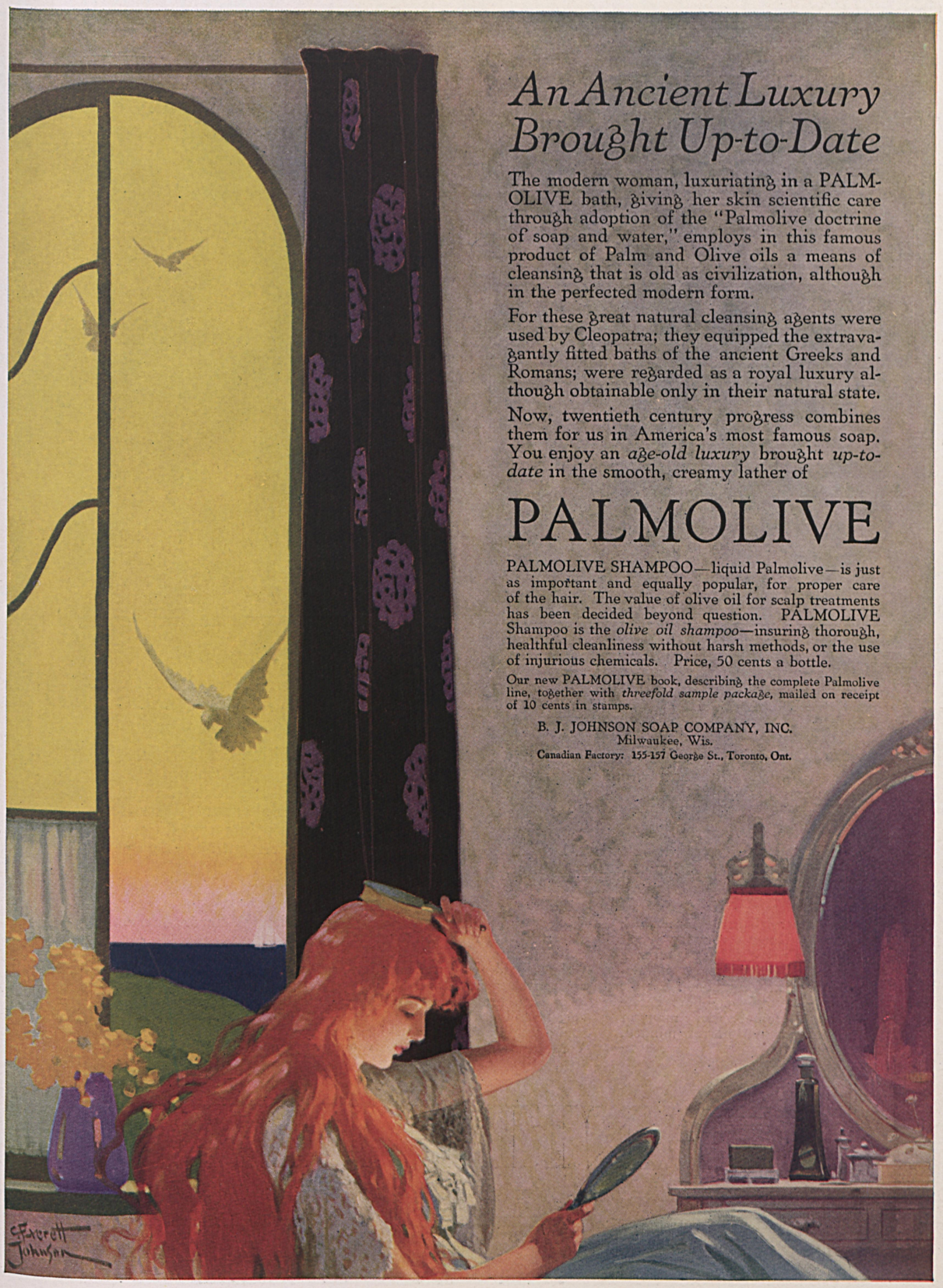

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R. S. V. P.

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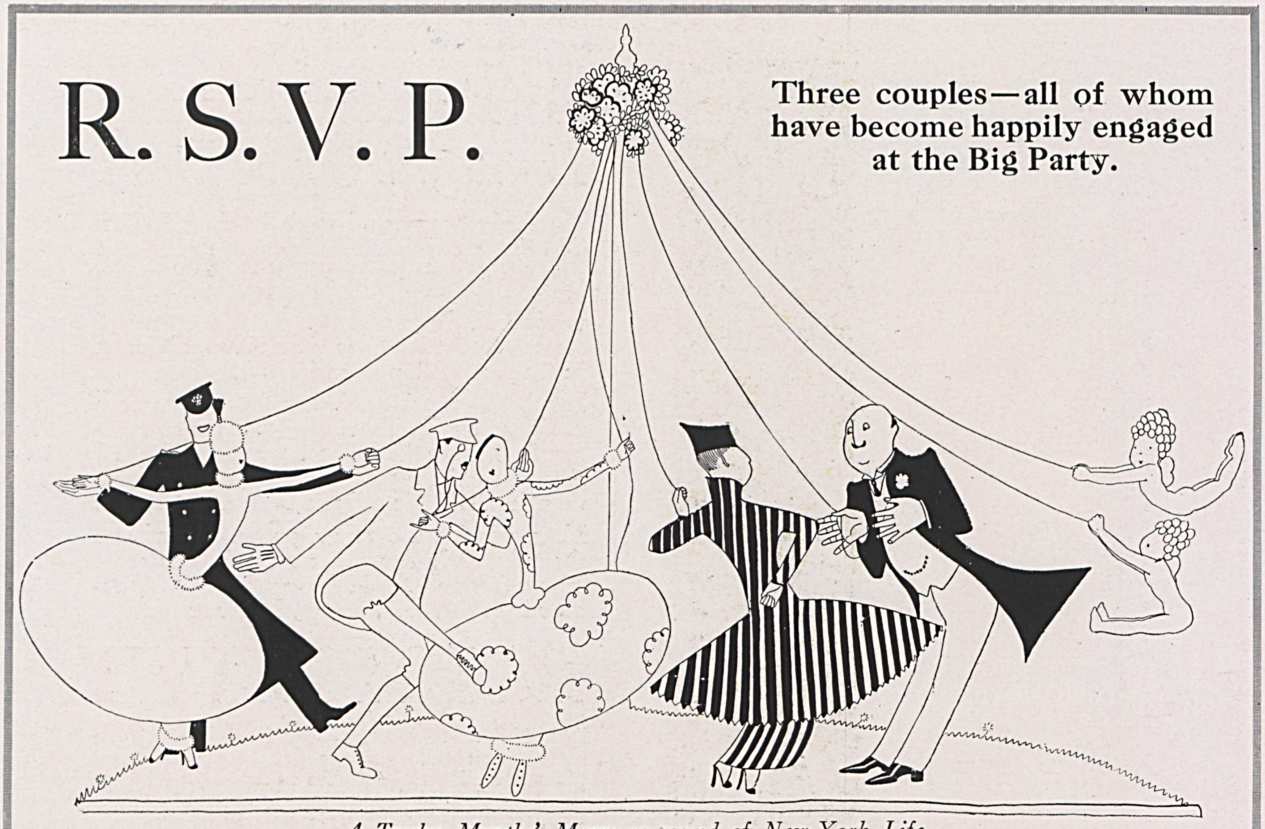

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"WHITE" 46 West 46th Street, New York. Individual—exclusive. Afternoon Gowns in Serge and Charmeuse, also Dancing Frocks; $25 and upwards. Bryant 2346.

GOWNS—$18.95 to $50.00—for Afternoon and Evening. Advance Spring models. 800 dresses to select from. Your inspection invited. Arthur Lindau, 500-5th Av. (at 42d St.), N. Y.

"THE SHOP OF BLACK" Mourning Apparel of quality and style, conforming with social requirements. Gowns, blouses, millinery, all accessories. Prices mod. Calder & Co., 2643 B'way, —100 St., N. Y.

THE REX SHOP, 22 West 46th Street
Afternoon Gowns and Evening Frocks in Serge or Charmeuse, from $25.00 up.
Hand-made blouses. Catalogue on request.

HUGHES—27 West 46th Street, N. Y.
Importer Creator Gowns
Smart Trotteur Frocks of Serge and Silk. Also Dancing Frocks $25.00 upwards.

HUGHES—27 West 46th Street, N. Y.
Smart Tailleur Suits.
Smart Sports Suits and Coats.
Blouses $5.00 upwards. (Phone Bry. 2447.)

MME. PAULINE MARKS—11 W. 46th St. Gowns made to order for all occasions. Dainty French blouses, ready-to-wear frocks for afternoon & evening. Prices mod. Tel. Bry. 3378.

MAURICE MENDEL, Inc. Three French Shops, Gowns & Tailleur Suits wonderfully smart, at $25. Imp. Models. 1395 B'way (38th), 1581 B'way (48th), 13 W. 42d St. (5th Ave.).

Greeting and Place Cards

CARDS AND FOLDERS for handcoloring. Over 200 dainty numbers. Send for illustrated catalogue. Pleasant Pages Free. Little Art Shop, 1421 F Street, Washington, D. C.

RHYMES FOR ALL TIMES
Birthdays or dinners, saints of sinners,
Sober or gay, memorial or play,
Consult Peter Clapp, Westfield, N. J.

ASK YOUR DEALER FOR WOEHLER'S
Dainty designs of greeting and birthday cards.
H. L. Woehler, 114 E. 13th Street, New York.

JOT DOWN
the addresses of the shops that appeal to you. They will help materially in solving your shopping problems

THE WIDE VARIETY
of goods advertised on these pages is amazing.
Read the announcements.

SPIRO'S; EST. 40 YEARS. Hair Specialist, Hair goods & Toilet articles; permanent waving; beauty shop, 45 expert attendants. Send for B'klet. "Hair & Its Care," 26 W. 38th St., N. Y.

FRENCH HENNA D'OREAL Shampoo Powder tones scalp, giving faded or premature gray hair a marvelous natural gloss & brightint, $1.10. Sent, or applied by B. Paul, 38 W. 38th St., N. Y.

WILLIAMS—27 W. 46th St. Specialist in permanent hair-waving. Guaranteed lasting and harmless. Expert operators only. Latest ideas in transformations. Tel. Bryant 6209.

VENIDA—"THE BETTER NET"—2 for 25c. Superior human hair. Cap and Auto shapes. At dealers or by mail. Send sample strands for color. Venida Hair Net Co., 114 E. 19 St., N.Y.

MANUEL ET LOUIS—Imported Henna preparation gives faded or premature gray hair a natural gloss. Box $2. Permanent wave by experts Hair designs a specialty. 29 E. 48 St., M.H. 5737.

FREE BOOKLET illustrating latest Spring styles in hair goods, and instructions as to the care of the hair. Compania Hispano-Americana, 200 Fifth Avenue, New York.

JOSEPH, 1 W. 34th, saves you 40% to 50% on all hair goods. Elimination of ground-floor rent permits this. Comparison invited with 5th Ave. prices, styles and materials. Greeley 1819.

HAIR NETS, 10c, white & gray 25c. Close fit 20c, white & gray 40c. Hair orders receive expert attention. Mail orders promptly filled. The Little Hair Shop, 104 W. 47th St., N. Y.

PERFECTION SHAMPOO. If one has no pet shampoo, don't use "any old thing." Try "Perfection" Shampoo, it will become your standby. $1 ppd. Miss Paul, 504 Jenkins Bldg., Pgh, Pa.

Hair & Scalp Treatment

SCALP SPECIALIST AND NERVE MASseuse. Miss Taylor massages your head, neck & spine, quieting nerves & helping nature to restore your hair. 11 E. 43 St. Tel. 7393 M. H.

PARKER'S method of Hair treatment cleanses scalp of imperfections, promotes healthy hair; personal consultation. Write for book "V" "Healthy Hair," 51 W. 37, N. Y. Greeley 202.

ENGLISH HENNA SHAMPOO Powders tone scalp, giving faded or graying hair a marvelous gloss and bright tint, $1. Directions sent. Henna Specialties Co., 505 5th Ave., N. Y.

ENGLISH SHAMPOO, the genuine product of Dr. Evan-Williams, London, is sold in the U. S. and applied at the new and enlarged offices of Henna Specialties Co., 505 Fifth Ave., N. Y.

POMADE HAIR GROWER will fill in the bald spots on your temples and thicken poor, weak hair; $1 per jar. Trial size 25c.
Henna Specialties Co., 505 Fifth Ave., N. Y.

WALDEYER & BETTS, Swedish Scalp Specialists, 315-5th Ave., New York. Office at Islip, L. I., in charge of Miss Edith G. Haff. Phone 1039-M Islip.

A SOAPLESS SHAMPOO that positively prevents darkening of blond hair. Price $1. Scientific preparations for individual scalp and skin cond. Prof. A.C. Manganiello, 2231 B'way, N.Y.

THE STERLING QUALITY
of these shops is attested by their presence in this Guide

Hair & Scalp Treatment
(Continued)

MISS HUBER—Hairdressing, Shampooing, Hair Goods, Manicuring, Scalp Treatment. Miss Carney—Chiropodist.
8 W. 40th St. (Opp. Public Library) Bry. 1020.

BICHARA—PARIS AND LONDON. Bichara's Henna Poudre brightens & tones the hair; Shampoo Delice lightens & strengthens fair hair. Natura Co., sole agts., 461 5th Av., N.Y.

"PETROCRUDE" Crude oil thrice refined. Fosters hair growth. Pat. Aug. 3, '15. $1.00. Crude oil salve scented with lilac petals. $.50. Prof. A. Froidevaux, 307 W. 36 St., N. Y.

Hats

FRENCH STYLES, $5 to $10 and up. Copies of late Paris models at half what this quality usually costs. Famous actresses wear them. London Feather Co., 21 W. 34th St., N. Y.

ADJUSTABLE Fancy Hat Bands. Wick fancy bands & silk puggaree scarfs in a great variety of color combinations; fit any size hat; club colors to order. Wick Narrow Fabric Co., Phila.

Hemstitching & Plaiting

HEMSTITCHING, Accordion & Side Plaitings Pinking, Ruching, Buttons covered, all styles. Fancy dyeing of nets, chiffons, etc. Mail orders. G. M. Sadleir, 38A W. 34th St., N. Y.

Hosiery

TIFFANY—"C"—SILK STOCKINGS; Pure thread. Pure dye. High grade. Every shade. Dollar a pair—3 pairs boxed—Postage paid. The Tiffany Co., Dayton, O.

Hotels in New York

HOTEL MARTHA WASHINGTON, 29 East 29th St. For women. Rooms $1.50 a day upwards. Meals a la carte; also table d'hote. Luncheon 40c. Dinner 50c. Booklet free.

HOTEL MAJESTIC—Situated in one of New York's most exclusive residential sections—fronting Central Park at 72nd Street. Very quiet—yet

ACCESSIBLE TO ALL LINES of traffic—Excellent service & cuisine—plenty of fresh air—an ideal place to stay during the summer months R'ms $2 a day up. Copeland Townsend, Mng. Dir.

HOTEL ALGONQUIN, 59-65 W. 44th St., The Club Block of New York.
Every room with bath.
Rates from two dollars. Frank Case.

THE COLBORNE, 79 Washington Pl. For Women, quiet, mod. rates. Most accessible to shopping district. Especially adapted for women traveling alone. Miss Ila Johnson. Tel. Spg. 8620.

Jewelry and Silverware

THE BLUE BOOK OF JEWELRY mailed free upon request. 11,000 high grade gift articles at wonderfully low prices. Write for it.
Charles L. Trout Co., 170 Broadway, N.Y.

SILVERSMITH. Gebelein, 79 Chestnut St., Boston. Specialist in the design & execution of made to order presents. Copies and duplications. Old silver utilized. Estimates furnished.

ALL PARIS is wearing black pearls. Necklace of 58 imported black beauties.—Rogow Pearls—$10.00 and up. Postpaid.
D. E. Rogow & Co., 215 Fourth Ave., N. Y.

Jewelry & Silverware Bought

DIAMONDS, OLD GOLD AND SILVER Wornout gold, platinum, silver bought. Also diamonds, pearls. Difficult antiques, bags, jewelry repaired. Calmann, appraiser, 27 W. 37 St., N.Y.

JOHN DALEY PAYS CASH for Platinum, Gold, Silver, Pearls, Diamonds, Antiques; entire contents of houses. Appointments made. 654 Sixth Ave., Corner 38th st., New York City

WHY BE BURDENED LOOKING AFTER your old discarded Jewelry and Silver. We specialize in purchasing Family Jewels and Silver, Diamonds,

Pearls, Emeralds, etc., at absolutely Highest Cash Prices, because of the ready sale we have for them. Send us your valuables for an offer.

S. Wyler, 6 East 46th St., New York
New York Bank references. Telephone Murray Hill 6175. Correspondence treated in absolute confidence.

WE PURCHASE fine jewelry, etc., at full value, even tho already pledged. Service is discriminating & intelligent. Call or write.
L. Bergman, Times Bldg., N. Y. Bryant 2973.

27 YEARS' EXPERIENCE will guar. our reliability. We pay highest cash value for diamonds, jewelry, silverware. Call, write or telephone. M. Naftal, 69 W. 45 St., N.Y. Tel. Bryant 670.

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SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

Jewelry & Silverware Bought
(*Continued*)

MRS. T. LYNCH'S SON, Inc., pays highest prices for Diamonds, Pearls, Old Gold, Jewelry & Silverware. House founded 1844. 229 W. 42d St., near B'way, N. Y. Bryant 1686.

REALIZE MONEY on your OLD JEWELRY Silver, Bric-a-Brac. We buy them at full value. We also buy your equity in any already pledged or will procure large loan for you. Berger 204 W. 42 St., Times Sq. Tel. Bry. 1555. All business strictly confidential.

CASH For any discarded jewelry, new or broken. For any diamonds or watches. For any discarded false teeth with or without gold.

SEND by mail or express any gold, silver, platinum, diamonds, watches, gold leaf, magneto points, or false teeth in any shape. Nothing too small or too large. We send

CASH at once and return your goods at our expense if our cash is returned within 10 days as unsatisfactory. Established 1899. Liberty Refining Co. A, 431 Liberty Ave., Pittsburgh, Pa.

Lace Novelties

ORIGINAL REAL LACE MOSAIC. Table set, bedspreads, shades, etc., modeled from your antique laces, old gowns & lingerie. Laces cleaned & mended. Zallio, 561-5th Ave., N.Y.C.

Ladies' Tailors

TAILORED GOWNS REMODELED to prevailing styles. 19 years' experience. Tailored suits from $55 up. J. H. Comstock, 286 Fifth Ave. (30th St.), N.Y. Tel. 158 Madison Sq.

ORIGINAL MODEL SUITS and dresses—extreme reductions throughout season. No approvals. Schotz & Co., 471-5th Ave., N. Y.

ANTHONY, 16 West 46th St., N. Y. Tailors to Fashionable Women. Styles Exclusive. Materials the Finest.

SPRING AND SUMMER STYLES of unusual charm. Tailored Suits made to order from $35 to $85. R. Brauer, 67 West 46th Street, N. Y. City.

MOURADIAN, 33 E. 29th St., N. Y. C. Exclusive styles in well tailored suits of mannish serge, special $40 up. Satisfaction assured. Facilities for out-of-town orders.

I. JACOBS & CO., Importers, Dressmakers and Ladies' Tailors, are now located at 49 W. 46th Street, N. Y. Formerly 7 W. 31st Street. Models for immediate delivery.

J. TUZZOLI—15 West 45th St. will make you a suit for $55, which cannot be duplicated under $90. Quality material, fashion & making and fit. Imported Spring models.

SCHWARTZ BROTHERS. Creators of styles for Fashionable Women. Tailored suits to order $50 up. Ready to wear tailored suits $19.50 up. Catalog ready. 429-5th Ave., N.Y., bet. 38 & 39.

WILL MAKE A TAILORED SUIT FOR $50 Which can not be duplicated under $75. Special facilities for out of town orders. Smart pongee suits. V. Grand, 102 W. 85th St. Schuyler 4942.

B. GORDON, 51 W. 37th St., N.Y. A display of exclusive models in Tailor Made & Novelty Suits. Copies of most recent Parisian Models. Suits from $50 up. Greatly reduced!

HURWITZ & POSTEN, 14 E. 46th St., N.Y. (Formerly with Stein & Blaine.) Creators of ladies' suits and wraps. Only finest fabrics used. Suits from $65.00 up. Opposite the Ritz.

Ladies' Printed Stationery

FOR INFORMAL CORRESPONDENCE— name and address neatly printed on 125 envelopes & 200 sheets Japan Bond $1. Correct style & size. Ppd. Tiffany Press, Peru, Ind.

Lamps & Candleshades

LA BOTTEGA—The Italian Shop. Thinking of new decorations for your Summer home? Consult us for suggestions in lamp-shades, candlesticks & objets d'art. 424 Madison Ave., N.Y.

Lighting Fixtures

DALE PERIOD FIXTURES—20 TO 35% below retail. Character & Originality. Advice free. Write for Catalog 3 "Lighting the Home." Call at showrooms, 105 W. 13th St., N. Y. City.

Linens

THE PORTO RICO STORE, 402 Madison Ave., N. Y. Exclusive importers of wonderful Porto Rican Filet Tiré household & bridal linens. Monograms. Approval shipments. Leaflet.

Linens—Cont.

OLIVIA Cross-stitched Linens and Designs. Something new in old-fashioned patchwork. Hand-quilted silk crib & bed puffs. Lists sent. Olivia, 2375 A Fairfield Av., Bridgeport, Conn.

ASCHER-LEVIN—Imported Art Bed and Table Linens; French Waists and Neckwear; ladies' and gentlemen's handkerchiefs; monogram work our specialty. 561-5th Ave., N. Y.

IRISH TWEEDS, Worsteds & Fancies, suitable for tailor-made suits. All mannish effects. Irish linen damask table sets and towels. Corres. solicited. Shaun Gilmartin, 54 E. 129th St. N.Y.

FOR YOUR DOWRY CHEST; Irish linens special, 6 Turkish towels, 6 guest size, 6 cloths, 1 mat. Initials in French knot, set $8.50. Illus. B'klet. B. Kimball's Textile Shop, Norwich, Ct.

LADIES' FINE HANDKERCHIEFS $2 per doz. Excellent towels at $3 per doz. 12 spools of Japan silk thread, 1 paper needles, in box, 60c. Sarah Costello, 703 Orange St., Syracuse, N. Y.

Lingerie

SILK UNDERWEAR and **Negligees** to individual order. Exclusive styles, refined taste. Hand embr'd in artistically shaded colors. Mme. Paula, 622 W. 137 St., N.Y. Tel. Audubon 8692.

QUALITY BRASSIERES of heavy lace and silk or linen. Made to order in all colors and sizes. Exceptionally handsome. Write for catalogue. Bert Godfrey, 11 W. 46th Street, N. Y.

ARTISTIC DESIGNS, exclusive styles, superior quality; negligees, tea-gowns, hand-made blouses, lingerie & infants' wear. Sketches submitted. Boudoir Shop. Colorado Springs.

PHILIPPINE Hand-embroidered patterns, nightgowns, corset covers, waists, children's dresses. Finest materials. Low prices. Margerite, 1325 N. New Jersey St., Indianapolis, Ind.

MAISON DE LUXE—2477 Broadway, N. Y. Offers Giove Silk Undervests at $1. Washable Satin Camisoles $1.25. Crepe de Chine Envelope Chemise $2.25. By Mail prepaid.

SCHOOL OF THE NEEDLE, 113 E. 34th St. Tel. 8847 M. H. Needlework by foreign girls. Monograms, fine embroidery, lingerie. Models copied. International Institute.

EMBROIDERED LINGERIE DRESSES— Latest models in combinations of net & organdie, crepe & net, net & batiste, taffeta & organdie. St. Francis Technical School, San Fran., Cal.

MADAME THIBAULT CO. Designers and makers of matinees, boudoir sets, silk lingerie, etc. Work guaranteed. Amer. Rep. Mme. Thibault Sprague, 47 Herrod Av., Brockton, Mass.

MAISON FRANCAISE, Handmade Deshabilles, Blouses, Lingerie; Trousseaux; distinctly French; 15 West 45th Street, New York. Phone 2818 Bryant.

DAINTY UNDERWEAR, Maids' Aprons, Collars & Cuffs; Table Linens; Bed Linens; Towels; Trousseaux; all moderately priced. Send for Cata. McGibbon & Co., 3 W. 37th St., N. Y. C.

Literary Work

MANUSCRIPTS UNIVERSAL Society of Writers, Inc., Acts as Literary Agents fo writers of reputation. Safes for plays, photoplays, fiction & all Literary Material. 220-5th Ave., N.Y.

CLUB PAPERS, essays, addresses—data & criticism sent you from fine library. Special delivery stamp insures time & safety. Write M. Campbell, 19 W. Western Av., Muskegon, Mich.

EXPERIENCED ASSISTANCE offered in the writing of Club Papers, Club Programs, etc. Please state the length desired. Frances Thomas, 411 Union St., Eau Claire, Wis.

Maid's Uniforms

DIX-MADE UNIFORMS for Nurses and Maids, and Morning Dresses, are quality garments. Sold everywhere. H. A. Dix & Sons Co., Dept. Y., Dix Bldg., N.Y.

NURSES' OUTFITTING ASS'N—Uniform for Nurses and Maids for house and street. Aprons, Collars, Caps, Coats, Bonnets, Catalog V. 450-5th Ave. (at 40th St.) New York.

Massage

DANISH INSTITUTE—116 W. 55th St., N.Y. Electric Therapeutics & Electric Light, Baths. Authentic Oil Massage. Hot Salt Rubs. Trained Nurses as attendants. Tel. 1439 Circle.

Milliners

LOUISE SHEPHARD, 14 W. 47th Street. Exclusive Shop for High Class Millinery. Correct Mourning Wear to suit the individual. Tel. Bry. 7717.

GERHARDT & CO., 12 East 46th St., N. Y. opposite the Ritz-Carlton. Originators and Importers of Exclusive Millinery. Moderate Prices.

Milliners—Cont.

SPORT HATS of distinction. Unusual and appropriate styles for every sort of outdoor wear. Stern, 448 Fifth Ave., New York.

HATS FOR THE INDIVIDUAL. Personal attention by a designer. Distinctive models from $7.50. Also toques specialized. Ida L. Weber, 66 West 39th St., New York City.

VERA, 6 East 46th St., N. Y. A wonderful Collection of Stunning Hats—Original French Models—also my own creation moderately priced.

LYDIA MARSHALL, Hats and Gown Shop. A shop where personal attention is accorded in selecting the correct hat and gown for the customer. 308 Boylston St., Boston.

LANG, MILLINER. Tho showing the newest French modes, we specialize in remodeling, using your own material. 13 E. 36th St., just off 5th Ave.

THRU AN ERROR the advertisements of Lang—Milliner, contained the address of 35 E. 36th St., when it should have been 13 E. 36th St., just off 5th Ave.

MARY GREENAWAY Hats and blouses for gentlewomen. The Berkley Building, Room 318. Boston, Massachusetts.

WM. C. KEEN BOSTON Millinery that is created by individual design. 659 Boylston St. Also at Magnolia after June 15.

ETHEL JANE Millinery Artistic Becoming Schuyler 4953. 59 West 76th Street, N. Y.

BRACKEN— An exclusive millinery establishment of Fifth Avenue's latest importations at popular prices. 8 West 47th St., N. Y.

NATALIE Smart Hats. 516 Fifth Avenue. New York.

Millinery

LADIES' Straw Hats **REMODELED** into latest styles or copied from "Vogue": cleaned or colored. Hats trimmed. Ostrich repaired. Flowers. Price list. Neuman, 24 E. 4th St., N.Y.

LOIE HAT PATTERNS, complete directions to make stylish hats; includes a millinery lesson. All materials at low prices. Send 2c stamp for Spring Catalog. 11 E. 35th St., N. Y. C.

Miscellaneous

PATTERNS CUT TO MEASURE from illustrations, description or model. Fit guaranteed. Special attention to mail orders. Mrs. W. S. Weisz, 41 West 35th St., New York.

Monograms

JANON CO. — MONOGRAMS. Fine hand-embroidered monograms & initials on linens, hdkfs., lingerie, etc., 5c and up each. Small or large orders. Delivery in 1 to 3 days. 17 W. 45 St.

Musical

CORRESPONDENCE Course in Voice Placing Orig., Scientific. Definite analysis of Italian Theory. Results marvelous. Send postal for inform. Carl Young, Voice Spec., Chicago, U.S.A.

OVIDE MUSIN'S edition of the Belgian School of Violin. From A to Z, in four volumes. The Authority for Teachers and Students. Send 2-cent stamp for free pamphlet. Address

OVIDE MUSIN'S Virtuoso Violin School, 51 W. 76th St., New York City. Private and Class lessons given by Ovide Musin in person.

Neckwear

JANE CLARK—NECKWEAR made to order to suit any costume at ready-to-wear prices. Attractive gowns for Spring wear. Children's frocks. 9 E. 43d Street, N. Y.

Nursery Appointments

BABY FURNITURE—Everything made of wood for layette or nursery. "The Better Things." Free Booklet. Frank M. Sawyer 3512-14 Independence Ave., Kansas City, Mo.

STORK SHOWER GIFT. Turknit Set: Big bath blanket, two delightful towels, wash cloths and bibs. Handsomely boxed. For $1.00 delivered. Moon Co., Troy, N. Y.

HAND DECORATED Toy Bucket, for storing play-time treasures, $5. Sold subject to satisfaction. Brochure of distinctive nursery appointments on request. Blair Studios, Winnetka, Ill

Perfumes

PERFUMES—YASARA (Pleasant) Extract Toilet Water and Face Powder. Jacquinette (Quaint and Delightful) at all good shops Tanty, Perfumer, 140 W. 34th Street, N. Y.

FULLAH PERFUME, a delightful Eastern blend of Bichara, full of Orientalism; Leila, named for an Indian Princess; sample 50c. Bklt. on request. Natura Co., 461 Fifth Ave., N. Y.

THE Elusive Charm of my "Lilies of Eden" (Olde Mayflowre Perfume) carries it to the boudoir of the refined society lady. $3 a bottle, ppd. or C.O.D. Edith Allen, Suite 307,51 E 42 St. N.Y.

Pets

SPRINGSIDE FARMS, 21 East 49th St., N.Y. Boarding Kennels at New Hamburgh, N. Y. We attend to transportation. Give your dogs a good home for the summer.

"BABY'S FIRST PONY"—A live substitute for the nursery hobby horse. Our ponies bring health and happiness. Pamphlet. Valleydale Pony Farm, Martha's Vineyard, Mass.

Photography

BEST DEVELOPING. Any Size Roll, 10c, 6 prints free with first roll; or send 6 negatives, any size, & 10c for 6 prints. 8x10 enlargements, 25c each. Roanoke Cycle Co., Roanoke, Va

HANG IT UP—In your library or den, an enlargement of your best negative in all popular shades. Photo finishing price list mailed. Erker's, 601 Olive St., St. Louis, Mo.

COLOR PHOTOGRAPHER—Any Amateur with an ordinary camera and a special yellow screen can photograph persons, landscapes,

TAPESTRIES, furniture, jewelry, and etc., in colors true to nature. Booklet on request. R. J. Fitzsimons, 75 & 503 Fifth Avenue, New York City.

HAVE YOUR PORTRAIT PAINTED from photograph (9" x 12"—$10.00) by artist of established reputation. Pupil of Chase & Henri. Write Elizabeth Brewer, 500 Fifth Ave., N. Y.

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BACHRACH—New York, 507 Fifth Ave.
Boston, 647 Boylston St.
Philadelphia, 1602 Chestnut St.
Baltimore, 16 W. Lexington St.

BACHRACH—Washington, 1331 F St., N. W.
Worcester, 17 Elm St.
Providence, 57 Eddy St.
And in Summer:—Bar Harbor, Hyannis,

BACHRACH — Manchester-by-the-Sea, and Southampton, L. I. We have made a particular study of child portraits. Taken at your home without additional cost. Write nearest studio.

Portraits

MARY DALE CLARKE
Photographer of
Individuality and Character
Children's Portraits a specialty. Also—

COLOR PORTRAITS, Lumiere Process. By appointment only. 665 Fifth Avenue, Plaza 1492. New York.

CHILDREN'S PORTRAITS DRAWN in color at home with beloved dolls or toys, in one sitting, by Beatrice Baxter Ruyl, 171 Madison Ave., N. Y. Murray Hill 8886.

PORTRAIT PHOTOGRAPHS enlarged by free-hand drawing in charcoal or crayon mediums. Circular of information sent on request. I. Danziger, 112 Glenmore Ave., Brooklyn, N.Y.

MINIATURES ON IVORY. Portraits enlarged in sepia or water color. Copies from photographs. Remit when work is approved. Louise Jerauld, 114 E. Walton Place, Chicago, Ill.

Pianos

KNABE MIGNONETTE GRAND. Length only 5 ft. 2 in. The attainment of perfection in tone. Endorsed by the World's greatest Artists. Write for booklet. 439-5th Ave., N.Y. Dept. A.

Pictures

SHADOW PICTURES THE VOGUE. Dieffenbach's famous Silhouettes, "Ad Aspera Per Astra." All the vogue in

EXCLUSIVE ART CIRCLES. Size 8 x 14 inches. Per set of 10 Pictures, $5.00, delivered to you. The Prang Company, 30 Irving Place, New York City.

THE STERLING QUALITY of these shops is attested by their presence in this Guide.

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

Professional Services

ACCOUNTING, systematizing, compiling reports, keeping accounts for individuals, societies, clubs and professionals. Woman Accountant. 43 East 22nd Street, New York City.

Quilts

WILKINSON Hand-Made art quilts. From shop to home. To order only. Copyr'ed designs, superb workmanship. A trousseau specialty. Bklt. free. Wilkinson Quilt Co., Ligonier, Ind.

ROSE OF SHARON quilts, cut, basted, ready for buttonholing or whipping. Finest French gingham on long cloth. Create an heirloom by easy work. $8.Dinah Moore,Sta.E,Louisville,Ky.

EUROPEAN BEDROOM Comfort can now be realized here. Elder-down & bolster, heavy silk in plain, rich colors. In Continental Style it has protecting linen sheet with filet entre-deux buttoned on. Send for prices and sample bed showing exact detail of quality & finish. Orders taken for complete bed-trousseaux & lingerie. Lit de Luxe, 327 Little Building, Lincoln, Neb.

Rugs & Rug Repairing

CHINESE, PERSIAN & ASIA MINOR Rugs in exclusive designs. Jones & Brindisi, Direct Importers, Craftsman Bldg.,6 E. 39th St., N. Y. "The Maximum Value at Minimum Price."

WE WASH, REPAIR, stretch Oriental rugs perfectly. Native weavers. Efficient cleaning factory. Est. 1891. Estimates by mail. Yardum & Co., 250 W. 87th Street, New York.

Rooms & Apartments

THE ADRIENNE, 319 W. 57th St., N. Y. Up-to-date pension—Telephone on every floor, private baths, good table. Special Summer arrangements. Apply Miss Proudfoot.

13-15 EAST 54TH ST., N. Y. Boarding-place of exceptional advantages, where home comforts are enjoyed by its guests. The cuisine and location unexcelled. Moderate prices. References.

NO. 16 WEST 49TH ST. Central location. Comfortable rooms, parlor floor dining room, small tables. Permanent, transient. References. Tel. 3846 Bryant. Mrs. M. H. St. John.

GRACE A. SMITH—50 West 94th St., N.Y. Exceptional boarding. Mahogany furnishings. Four poster beds. 16 large rooms on one floor. Table unexcelled.

54 WEST 54TH ST., N. Y. First Class boarding house, in restricted location with a homelike atmosphere. Single & double rooms; suites, private baths, electricity. Write for particulars.

ATTRACTIVE home for people desiring comfort. Refined surroundings. Cuisine, Location unexcelled. Private Baths. Electricity. Newly furnished. Mrs. Ralston Hart, 56 W. 68 St.,N.Y.

Shoes

SMART SPRING STYLES—Custom footwear for discriminating women. Russian calf, buckskin or kid in prevailing styles. Short vamp if desired. Bob, 27 West 45th St., N.Y.

Service Bureau

GENERAL EMERGENCY SERVICE. World Bldg.,N.Y. Tel.Beek. 2257. All emergencies met by reliable men and women employees. The purchasing of any article made or grown.

IN FACT, we will act as your agent anywhere and everywhere. Nothing too humble or pretentious. Once a customer, always a customer. Circular.

Shopping Commissions

MRS. H. GOODALE ABERNATHY Shopping Commissions. No charge. 37 Madison Ave., N. Y.; 75 Boundary Road, London, N. W.; 12 Rue Rennequin, Paris.

MRS. E. F. BASSETT will shop for or with you, furnish your house; suggest costumes. Goods on approval. No charge. 145 W. 105th St.,New York. Tel. 4452 Riverside.

HOUSES & BUNGALOWS FURNISHED. Personal attention given to every detail. Artistic rugs, chintz, painted furniture. E. F. Bassett, 145 W. 105th St., N. Y. River. 4452.

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HELEN CURTIS, 96 Fifth Avenue, New York. Your friend in New York. General Shopping. No charge. Bank references. Tel. 3286 Chelsea.

MRS. S. D. JOHNSON Shops for and with customers without charge. 347 Fifth Avenue. Opp. Waldorf-Astoria. Tel. 2070 Murray Hill.

Shopping Commissions (Continued)

MRS. C. B. WILLIAMS, New York Shopping. Will shop with you or send anything on approval. Services free. Send for Bulletin of Spring Specials. 366 Fifth Ave., N. Y.

Shopping Commissions (Continued)

ELIZABETH C. MALADY—A personal acquaintance with New York's shops enables me to buy with taste & discrimination. Prompt service. Goods on approval. 33 Convent Ave., N.Y.

KEEN COMPETITION AND ADVERTISING

IN no city in the world is hotel competition so keen as it is in New York today. Since the war closed Europe to travel, this city has become the world center. It is estimated that 500,000 visitors daily flock to this metropolis to shop—see the sights—and to be amused.

Until recently the Hotel Majestic, because of its uptown location was struggling against tremendous odds.

But when the northward trend of business swept to Columbus Circle and beyond, the Majestic became in reality a downtown hotel, and when about a year ago it came under the skillful management of Copeland Townsend—formerly director of the Hotel Imperial—conditions changed suddenly for the better.

Mr. Townsend believed in the Majestic—he believed that it was impossible for so beautiful a hotel so ideally situated to fail. He believed that thousands of people would appreciate the unique combination of city atmosphere and country air which the Majestic—located on the border of Central Park—afforded, if only they *knew* about it.

That they should *know* about it, Mr. Townsend planned a scheme of publicity. Selecting his mediums with the keenness born of long experience, he began to advertise. At the end of the first year, the Majestic showed substantial profit.

When we saw Mr. Townsend the other day he showed us a letter of appreciation written to him by a lady in Washington. This lady had become a patron of the Majestic through seeing an advertisement in the Shoppers' & Buyers' Guide. There are many other guests who likewise have come there through the guidance of Vogue. In fact, as Mr. Townsend says, the Vogue announcement has more than fulfilled its mission in bringing Vogue readers from all parts of the country to the Majestic.

MISS HOLIDAY WELLS, NEW YORK shopping. Will accompany out-of-town patrons. No charge. References required. 11 E. 41st St., N. Y. Tel. Murray Hill 7051.

MRS. EDGENA BROWN TIPS, 503-5th Av., N. Y., shops for or with you without charge. A specialty of purchasing all articles of wearing apparel, etc., featured in Vogue. Mur. Hill 1731.

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MRS. HELEN ROBERTS, 156-5th Av., N. Y., shops for or with you, no charge. Early Spring styles procurable now,prices low. Private school orders a specialty. Tel. 1290 Fordham.

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Shopping Commissions (Continued)

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MRS. EDWIN McCALLA DAVIS, 606 West 116th St., N. Y., will do all kinds of shopping for you. Services free Specializing wallpapers, chintzes, rugs and artistic furnishings.

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LOUISVILLE SHOPPING—Gowns made to individual measure. Highest references in 20 states. Correspondence cordially invited. Mrs. A. T. Wheat, 517 West Hill St., Louisville, Ky.

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E. Z. SMOCKING PATTERNS (2 yds. in length, 25c. ea.) 12 diff. designs—blue or silver transfers. Smocking book & 3 designs, $1. Illus. Cat. Helena Buehler, 39 S. 10th St., Phila., Pa.

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SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

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Tempting luncheons and dinners.
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Chinese delicacies.

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Highest Class Home Cooking.
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Dinner 6 to 8. Tel. 2023 Greeley.
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"MON ALLURE"—NEW LIQUID CREAM Supreme for Charm of Complexion. Imparts a Freshness of Youth. Send 50c for jar. The Carlerey Co., 801-a Madison Avenue, N. Y.

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SOLITAIRE—The dainty liquid deodorant for perspiration. Harmless. Effective. 25c at Liggett's, Riker-Hegeman's, Wanamaker's, Stern's, Macy's, Gimbel's, or Solitaire Co., Moodus, Ct.

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CLEAR YOUR SKIN of Blackheads and other facial blemishes, by using
"My Best Friend" Cold Cream
Prepared after the secret formula of

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WILE-AWAY BOX, for convalescence, birthdays or journeys. Each absolutely individual and to order. For grownups and children.

FILLED WITH DELIGHTFUL SURPRISES
Prices, $5, $6, $7.50, $10 and up
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Boston, Mass.

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BEAUTIFY YOUR HOME—Real butterflies & flowers in woven trays & coasters—or vases & baskets woven any color to match room. Illus. Cat. Squantum Spec. Shop, Squantum, Mass.

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DOWER CHEST GIFTS, practical & beautiful, exclusive linens embroidered in my original designs, modern coloring. Send ref. for approval shipment. Edith Allen Hall, Stamford, Ct.

ATTRACTIVE & UNIQUE cut outs from Maycock Studios. Candy boxes, twine girls, telephone girls, other designs for Easter & Bridge prizes. Catalog. 570 Delaware Ave., Buffalo, N.Y.

JUST RECEIVED FROM BELGIUM. Carbone's Rush Porch Rugs; smart, durable and of genuine Belg. hand make. Formerly called Cape Cod rugs. Carbone, 342 Boylston St., Boston.

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SUFFRAGIST BIB, cleverly embroidered. Price, $1.50. Write for circular of unusual gifts, distinctive linens. Edith Archer Archer,
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ATTENTION GIFT SHOPS AND ART DEpartments. Do not miss this opportunity to see Day-Craft Novelties.
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WE REPRESENT The Pohlson Galleries, Palmode Shop, Haeger Pottery, Leather-smith Shops Nat'l Toy Mfg. Co., Lawson Studios, Butterworth & Gardiner, 225 Fifth Ave., N. Y. City.

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UTILITY ADAPTO toilet cases as traveling accessories in demand year round. In leather, silks & cretonne. Sell dealers only. Send for illus. & prices. Stern Specialty Co., 40 E. 22 St.

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Art shops will find an attractive line in cretonne pored pillows & bags. Kuddles, bedtime dolly, $5.50 a dozen.

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INEXPENSIVE NOVELTIES from 10c to 5c each: Music Balls, Trays & Covers boxed, Handy Dandy, Bridge Pencils, Coat & Skirt Hangers, Tiny Tot Pens & Pencils, Crawling Bugs, etc.

IF INTERESTED in Nevius' newest Things "Jollikens," Bowls, Birds, Butterflies, Lily Pads, Philippine Baskets & Silver Things, write 217 E. 38 St., N.Y. for route & appointment.

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McHUGH WILLOW FURNITURE for
town and country houses.
Joseph P. McHugh & Son.
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WILLOW FURNITURE. We are showing 250 of the best models of Willow Furniture at lowest prices. Catalog on request. F. R. Aldrich, 452-5th Ave. at 40th Street Knox Bldg.

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"The very design I've been looking for!" exclaimed a visitor in our Pattern Rooms the other day.

"But, Madam, that's last year's design," interposed the saleswoman.

"In spite of that I like it, so I'm going to have it made up. Vogue is the only one who would know that it's last year's. Anyone else would think it new."

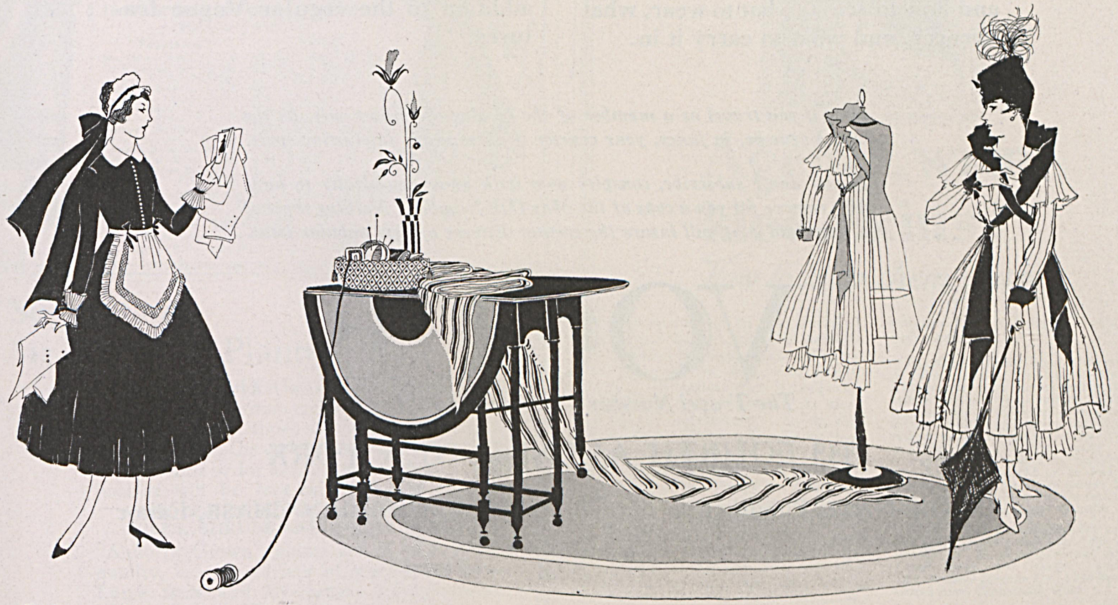
Vogue designs are ultra, but always in perfect taste; unusual, but correct. Frankly, didn't you first note in Vogue the fashion changes that you now recognize as the last word in smart attire?

The best feature of the Vogue Pattern Service is this: a pattern of any original, exclusive Vogue design may be cut to your individual measure. The smart woman wants something expressing individuality; that's just where a Vogue pattern proves its value.

A Vogue cut-to-measure pattern of waist or skirt costs only $2.50; a three-quarter length garment, $4; a full costume, $5. With every such pattern, there goes a sketch, and a duplicate pinned pattern—a replica of the model selected. And the garment that results from the careful use of the Vogue cut-to-measure pattern rivals the product of the expensive couturier.

VOGUE PATTERN SERVICE

443 FOURTH AVE., NEW YORK CITY



The flat pattern bears the illustration and full description of the finished gown. From it the material is cut.

From a pattern cut to your individual measurement, you secure a perfectly fitting gown.

The duplicate pinned pattern is made of tissue, in three different colors, and is used for a working model.

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The Next Number of Vogue

is dedicated to the subject of

TRAVEL

WASN'T it Oscar Wilde who said that when good Americans die, they go to Paris? In any event, neither Paris nor the other overseas playgrounds are for those on pleasure bent until the wrinkled front of Mars is smoother than at present.

The thousands of traveling Americans who in past seasons have made Europe their Mecca, will have to spend the summer of 1916 on this side of the world, where there are *some* things worth seeing, at least.

Just when you are contemplating your annual hegira, Vogue will publish its Spring Baedeker of traveling fashions—where to go, what to see, and how to see it; what to wear, what to carry, and what to carry it in.

But that's not all you will find in the Travel Number. There is an article on the Hawaiian Islands; another which will take you on a tour of our own wonderful West; and still another conducts you through Canada, the ever-interesting. South America, whither the tourist is venturing more and more frequently, is graphically pictured. All this, and more, is in addition to the regular Vogue features.

Even if you travel as a member of the rocking-chair fleet only, let the next Vogue be, in fancy, your courier to these many interesting spots.

If you don't subscribe, conspire now with your newsdealer to have him reserve for you a copy of the May 15th Number. Nothing short of a deep-laid plot will insure the certain delivery of this popular issue.

VOGUE

The Travel Number—on Sale about May 10th

443 FOURTH AVENUE, NEW YORK

CONDÉ NAST, Publisher EDNA WOOLMAN CHASE, Editor

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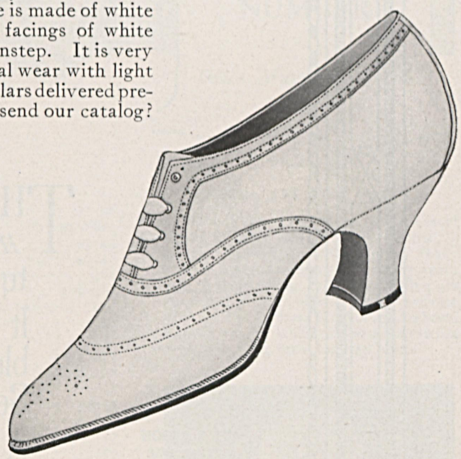
WHITE SHOES, of course, for this is May, but this year white shoes are not merely cool and fresh and dainty—they are the reigning vogue. Never have we shown so many smart and pretty models. The one we illustrate is made of white buckskin with facings of white calf at top and instep. It is very smart for general wear with light frocks. Nine dollars delivered prepaid. May we send our catalog?



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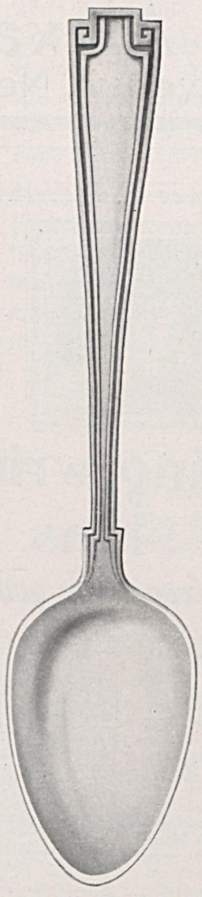

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To be used, as well as read

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A WARNING TO SPECIALTY SHOPS

It has often been Vogue's unpleasant task to call attention to those who, in one way or another, make unauthorized use of its name. An unusually serious case of this misuse of our name, one which assumes the proportions of an organized scheme to defraud, has recently come to our knowledge and we are asking the cooperation of our readers to put a stop to this attempt.

Reports have come to us from various western states that a man representing himself as an authorized agent of the Vogue Pattern Service, using numerous aliases, has been offering a contract granting the exclusive agency for Vogue patterns within certain localities. He then collects as large a sum of money as possible in part payment for a stock of patterns, fashion books, and other fixtures, departs, and is, of course, never heard from again.

Vogue employs no traveling representative authorized to place pattern agencies, and it will pay a reward of $25 for information leading to the arrest and conviction of any one representing himself as such. We ask any one who encounters any such individual to appeal at once to the local authorities and to telegraph particulars to

VOGUE PATTERN SERVICE
443 Fourth Avenue, New York City.

And speaking of the Vogue Pattern Service, that is a service to vie with the Vogue Shopping Service in point of usefulness. From the woman who spends three hundred dollars on a single gown to the woman who spends no more than that in an entire season, every one turns to Vogue. Not only do they read Vogue, but they use it. When they rip open the wrapper they do not need to look at the contents page; they know the magazine so well that they keep that for a last tidbit. Instead they look at the Sales and Exchanges on page 28. They know how genuine are the values behind those brief descriptions.

HERE IS THE BRIDE'S ISSUE

In our last issue we asked you if you were going to get married this year: no, it is not possible that you have forgotten our question, for you wrote such a scornful reply to us. Of course, we had dozens of blushing letters, but you were adamant, and told us in minute detail what you thought about matrimony in general and a Bride's Number in particular. But you remember in what cold drizzly weather the last issue came out? You caught a cold and were out of temper generally.

Well, now the sun shines and a certain young man's fancy has turned, etc., and now you want your Bride's Number. Well, fortunately, Vogue knew, as it knows all things, just how a young spring fancy will turn, and, fortunately for you, knew it first and in spite of the weather. So here is your Bride's Number. We trust only that you had some kind of a premonition of your change of heart and so got your magazine by ordering it from the newsdealer early.

WHERE ARE YOU GOING?

When Vogue decided to put a Travel Number after its Bride's Number it caught, perhaps, an obvious idea. However, one need not marry and marry again just to go traveling, and Vogue really puts its travel issue on sale on May 8 because that is the listless, languorous, relaxed time o' year in which the world stretches and says, "Oh, let's not stay here!"

The May 15 cover will be by Miss Little

It is not really "smart" to travel in Europe this year. It isn't being done. To be sure, some of the very "best" people are over there, and are there because they considered it "the" thing to do. But they are not traveling; they are living there—in the trenches.

THERE'S HONOLULU

One need not have gone to Honolulu to wish to go there. When the world saw and heard Gaby Deslys flitting about a stage Honolulu in "Stop! Look! Listen!" they were enchanted; they decided to go. Vogue made some inquiries about the place (indeed, we once knew a man who used to live there) and it is—well, it is, indeed, much like Gaby Deslys herself—tropical yet civilized, tamed but not tame. It is in many ways the ideal trip to take.

HAIL! SOUTH AMERICA

Then Vogue investigated South America even more thoroughly. Of course it is difficult to believe that every one has not by now been there; that there can be those who do not know what that country is. Their office buiidings are palaces and their streets are laid in mosaics. There are those that say that South America is only waiting for North Americans to bring their crowns of gold and leave them there to make it heavenly. The next issue will have photographs to prove this point.

So Vogue has decided where you will want to go, and like a wise magazine, will help you go. The next issue will not only have some smart luggage, but will offer you modes of smart travel—a private car or an aeroplane; they will be the newest modes of travel, save only the inventions made while the issue is on the press.

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Photograph by Kazanjian

MRS. SHANE LESLIE

Among American women prominent in war-relief work for England is Mrs. Shane Leslie, who was Miss Marjorie Ide, sister of Mrs. William Bourke Cochran and daughter of Mr. Henry Clay Ide, formerly minister to Spain. Mrs. Leslie was a member of the Committee on the British War Fund, under the auspices of which professionals gave their services for two performances at the Century Theatre in February for the benefit of the soldiers in the trenches. Anne Theodosia, only child of Mrs. Leslie, has reached the advanced age of two years

VOGUE

"One is just a shade too saintly"

"For the bride who flirts not wisely, but too well"

DRAWING *a* VEIL OVER *the* BRIDE

There Could Be Nothing New in the Wedding Ceremony; There Could Be Nothing Particularly New About the Groom; So—On the Bride's Head Be It— All the Novelty Was Concentrated in the Wedding Veil

Brides demure and sympathetic,
Brides assured and suffragettic,
Rakish brides, or brides sedately dignified;
Brides coquettish, coy, and gushing,
Brides more blushed about than blushing,—
There's a wedding veil for every type of bride.

One is draped in manner Spanish;
One is—well, a bit Cézanne-ish
For it's meaning is impossible to tell;
One, with blossoms all a-dance, is
Made to hide "Come-hither" glances
Of the bride who flirts not wisely, but too well.

One is looped with roses, quaintly;
One is just a shade too saintly
(There are things, you know, too good to be sincere);
There's a rather flyaway one—
It's a short veil, but a gay one—
Coyly posed upon the blushing bridal ear.

One, of foreign derivation,
Has a high and mighty station,—
It's descended from a lofty Spanish comb;
There's a modest little bonnet
With a clinging vine upon it
For the little bride whose place is in the home.

One is wreathed with buds, demurely,
Tied beneath the chin, securely;
There is one, like Satan, following behind;
One has come to the decision
It will cloud its wearer's vision,—
For we've always been informed that love is blind.

There's a veil alliterated—
Staid, sedate, sophisticated—
For the bride of calm collected mien and carriage;
And the admirable motto
Of a veil distinctly Watteau
Is, "Discretion is the better part of marriage."

"One is looped with roses, quaintly"

"One, like Satan, following behind"
(Five wedding veils designed by Helen Dryden)

"Tied beneath the chin, securely"

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"A short veil, but a gay one"

"Descended from a lofty Spanish comb"

(Five wedding veils designed by Irma Campbell)

"There's a veil distinctly Watteau"

"Staid, sedate, sophisticated"

"A modest little bonnet"

If the bridegroom is a military man (and a great many bridegrooms are, you know), then we have taken patriotic thought for the bridesmaids' bouquets. They may be centered with red camellias, circled with white carnations, bordered with blue cornflowers, and decorated with the badge of preparedness, a great tricolored cockade

A fan is a charming thing and a bouquet is a charming thing; therefore, Vogue thought, a bouquet in the shape of a fan would be doubly charming. The result was this bridesmaid's bouquet of lilies-of-the-valley and mignon roses flat against a fan of ferns. The handle is ivory; the ribbon matches the roses. From Wadley and Smythe

A bride who elects a country wedding may carry a bit of sunshine in her bouquet. We suggest this bouquet, a yellow sunburst shading from a cream center of freesia down through snapdragon, yellow daisies, and Aaron Ward roses, ending in a blaze of marigold. Acacia weights the white ribbon. Two bouquets from Alfred T. Bunyard

"One is—well, a bit Cézanne-ish"

"One is draped in manner Spanish"
(Three wedding veils designed by Rita Senger)

"It would cloud its wearer's vision"

When a little bride vows, as all little brides do,
That she'll honor and love and obey,
She thinks that her requisite adjuncts are two—
Just a groom and a wedding bouquet.

Should a little bride feel (it is frequently so)
That a groom is a bit in the way,—
One could do without grooms very nicely, you know,
But one really must have a bouquet.

Photograph
by Victor Georg

Marguerite, of French origin but a couturier in Chicago, won the silver trophy which the Fashion Art League offered to the maker of the best group of three gowns. "Innocence," this wedding gown, was one of the prize-winning group. It is of heavy white charmeuse simply draped, flounced with silver embroidered Chantilly. The tulle veil falls from a quaint coif—a cap that a novice might wear did not rhinestones cast their worldly light over it

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HERE COMES THE BRIDE—FROM PARIS

At This, Her Own Season, the Bride Is First in Time of War as in Time of Peace, Though Paris Weddings Are Not as in the Once-upon-a-Time

TWO MODELS FROM WORTH

A bride must be absolutely assured of her own loveliness before she permits her bridesmaid to wear anything half so charming as this. It is of silver-embroidered rose faille interspersed with bands of rose tulle, and plump little faille roses blossom all over it. Silver lace edges it, and a blue ribbon forms both girdle and the note of contrast. A big pink rose trims the floppy black hat, from which drip slim blue streamers

MARRIAGES may be made in heaven, but the wedding garments must come from Paris. This resolution is so firmly implanted in the minds of the young prospective brides that one is inclined to think that Eve must have made it in the famous garden when she first began to take an interest in clothes. There is a certain magic in the mark "Paris" that gives to filmy things an added grace, a more subtle charm, a mysterious something that makes perfect lingerie which, if made at home, would only be "passable"—a something which creates enduring envy in the hearts of those who have not and fills the hearts of those who have with great content.

THE WITCHERY OF PARIS

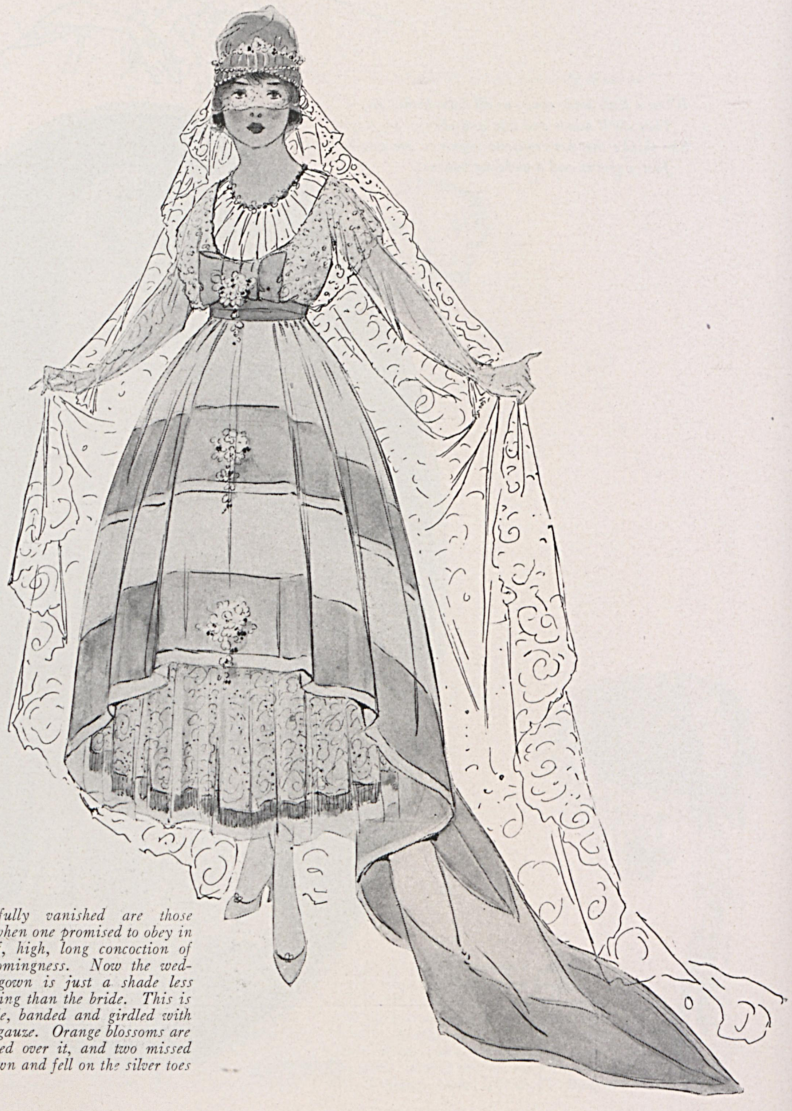
We have all heard of the woman who could not sleep in any nightgown that had not come from a certain famous house in Paris. Such sensitiveness has its disadvantages. What sleepless nights we would have—many of us! Yet is there one among us, even the most prosaic, who will not confess to a preference for French lingerie? It is indescribable, elusive, silly, but it is there—the witchery of the word "Paris."

With the wedding gown it is the same. The *jeune fille* of to-day almost believes that the marriage ceremony is not binding unless the pronouncement is made over a Paris gown. "Obey" in a gown created in some nameless shop? Impossible! "Cherish" any one who will not promise to provide one always with the latest brevity in lingerie? It is too much to expect. Wilful Mary puts her foot—shod in the newest impertinence in shoes—down with a force which makes the diamonds in her ears twinkle. Never!

The great houses in Paris are quite willing that Mary shall have her way. More, they throw temptation in her path, temptation in the form of luminous shapes of satin, fair as the moon, mistily veiled with tulle, strewn with shorn orange blossoms, and looped with pearls. They shower her with lingerie and all the airy frivolities of dress until she is entangled in soft ribbons and blinded by filmy lace; and she falls into the pit which they have digged for her—the pit called Extravagance. But Mary does not know it is a pit; for the eight sides thereof are eight mirrors, and the silks and laces are very fair, and the hand-maiden is Vanity. So she spends the rest of her life happily in the pit—which is a parable.

WORTH, PAQUIN, AND WEDDINGS

Foremost among those who tempted Mary into Extravagance stands Worth, and sketched at the bottom of this page is a frock—a wedding gown—which would lure any one to the same destructive end. Worth has built it of satin and silver tissue, of lace and tulle and silver fringe, for that very purpose. Over it, as a final touch, he throws a gauzy lace veil. For Mary's mother he has made the frock of soft gray and softer blue silk with silver lace and tulle added for greater delicacy, which is pictured at the top of the following page. This frock is short, also, and youthful in line, and was matched by a piquant black hat with a gray silver-tipped plume.



Mercifully vanished are those days when one promised to obey in a stiff, high, long concoction of unbecomingness. Now the wedding gown is just a shade less charming than the bride. This is of tulle, banded and girdled with silver gauze. Orange blossoms are scattered over it, and two missed the gown and fell on the silver toes

The Worth frock for bridesmaids, sketched at the upper left on the opposite page, is fashioned of rose faille, tulle, and silver lace, and is trimmed with small faille roses and silver embroidery. The girdle and the looped ribbon are soft dull blue in color, and blue ribbons fall from the brim of the black hat.

PAQUIN'S TEMPTATIONS

The white satin "temptation" sketched below was created recently by Paquin. Was such a unique wedding gown ever seen before? The little basque, so stiffly buttoned, and the smart coat sleeve—how lovely they are under the filmy veil. And who ever saw before a wedding gown with pockets? This frock should be christened "Irresistible."

The bridesmaid's frock designed by Paquin is made of soft blue faille, and has a train only a trifle shorter than that of the wedding gown. Flowers of a deep rose color are tucked occasionally into the hem and dropped here and there on the skirt, and the same bunchy flowers and sprays of delicate maidenhair fern hold up the puffs of the skirt. A gauzy tulle scarf nearly as long as the bride's veil is flung over one shoulder.

A LANVIN WEDDING PROCESSION

Mme. Lanvin created a most charming wedding gown (but then the Lanvin creations are always charming) for a recent bride. The simple satin frock, sketched at the lower right on the following page, possesses all the surprising little touches for which Lanvin frocks are so remarkable. The basque with its quaint seams, the simplicity of the trimming—satin loops applied in straight rows with delicate sprays of orange blossoms—and eve nthe reenforced hem all reveal Lanvin in every line. There is something distinctly new in this silhouette. We have had the distended skirt before (it is Lanvin's own), but in the basque and the tight sleeve there is something interestingly new. The tulle veil is confined to the brow by a silver ribbon.

The bridesmaid's frock of white tulle, at the upper left on the following page, is exceedingly dainty, with its blue ribbon belt and sprays of small pink buds. The stockings

WORTH

PAQUIN

When the bride's mother wears this gown, the guests murmur, "But, my dear, she looks young enough to be the bride's sister." It is of silk striped blue and gray, with a bodice of gray chiffon and silver lace over mauve silk. The tassels are silver, and the ruffles are of silver lace over blue

Never before was there a wedding gown like this at the left. It is of white satin and orange blossoms, but the satin is made into a stiff little basque and a full skirt with pockets,—actually pockets,—and the orange blossoms bloom in most unexpected places. The prim collar and veil are of tulle

(Right) Sparing of bodice and prodigal of skirt is this blue faille costume for the bridesmaid, with rose colored flowers and maidenhair fern to hold the puff in place. Her train is nearly as long as that of the bride, and a scarf of white tulle is attached to one shoulder and wrist

PAQUIN

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THREE MODELS FROM LANVIN

The bridesmaid's gown of white tulle possesses all the surprises which characterize a properly signed Lanvin frock,—the distended skirt ('tis Lanvin's own), the puffing at the hips, the trailing sprays of small pink buds,—all these. The ribbon belt is blue like the stockings and the slippers and the ribbon banding of the broad-brimmed hat

are blue, also, as are the shoes, and a blue ribbon is attached by a pink rose to the broad hat.

The tulle dress of the tiny flower maiden is on similar lines and the skirt is as long for a flower maiden as the other is short for a bridesmaid. Pink roses weight the blue ribbon which falls from the small round hat.

WAR-TIME WEDDINGS IN PARIS

All this is all very well for Wilful Mary, whose country is safely outside the war zone, but matters are quite otherwise with her sister brides in Paris. Where, indeed, are the brides of yesteryear—those weddings at Saint Philippe du Roule or the Madeleine, delighting the habitués of the boulevards? And those simpler weddings, with the bride blushing prettily under her orange blossoms in the depths of a flower-lined cab and the man in the case crowded into a corner by all her wedding finery, where have they gone? And what has become of those drives in the Bois, those simple dinners, and the dances? Alas, the Paris bride indulges in none of these things. There are few white dresses, few processions, no music, and no flowers save the historic orange buds.

One sees a little group descending the steps of the Madeleine—a soldier in mud-stained uniform, his bride in a simple *tailleur*—and, the next day, one reads in the column of the *mondanités*, "Yesterday took place in the strictest privacy the marriage of Mlle. X. with Lieutenant Z. of the —th Infantry Regiment." That is all. There is no honeymoon in the sunny south after the war wedding. The man goes back to the trenches and the young wife dons again the uniform of the Red Cross.

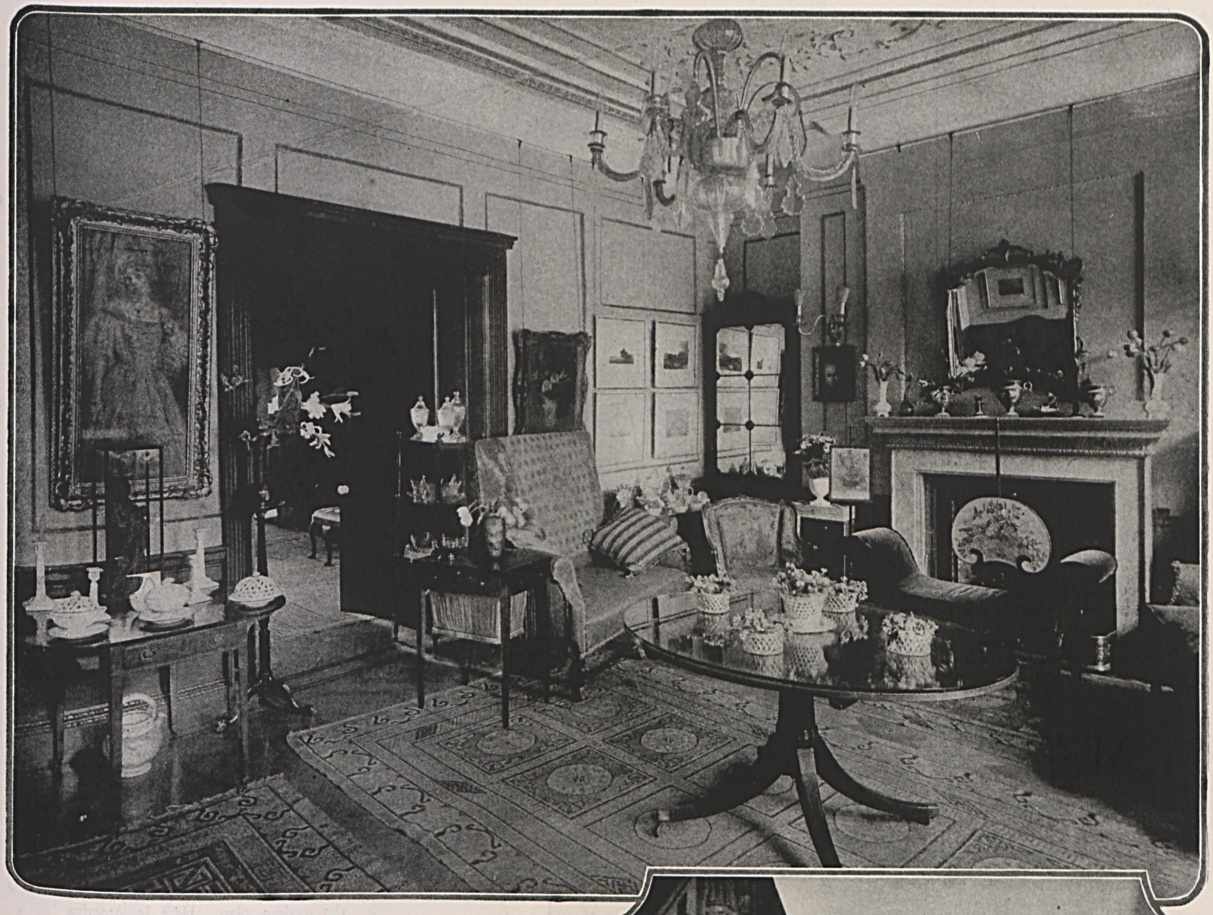
Few were the yards of trailing pink rosebuds remaining after the bridesmaid's gown was adorned, but many were the envious sighs of the small flower maiden in the simple dress, so Lanvin relented, and returning to her first work, snipped here and clipped there with her sharp garden shears until the tiny maiden sighed content, for lo! she "belonged"

Marriages may be made in heaven but the wedding gown must be made in Paris; and if it be made by Mme. Lanvin, as in the case of this gown, that marriage is so much the more heavenly. The basque with its quaint seams, satin loops, and tight sleeves is reminiscently old-fashioned, and, by the same token, interestingly new-fashioned

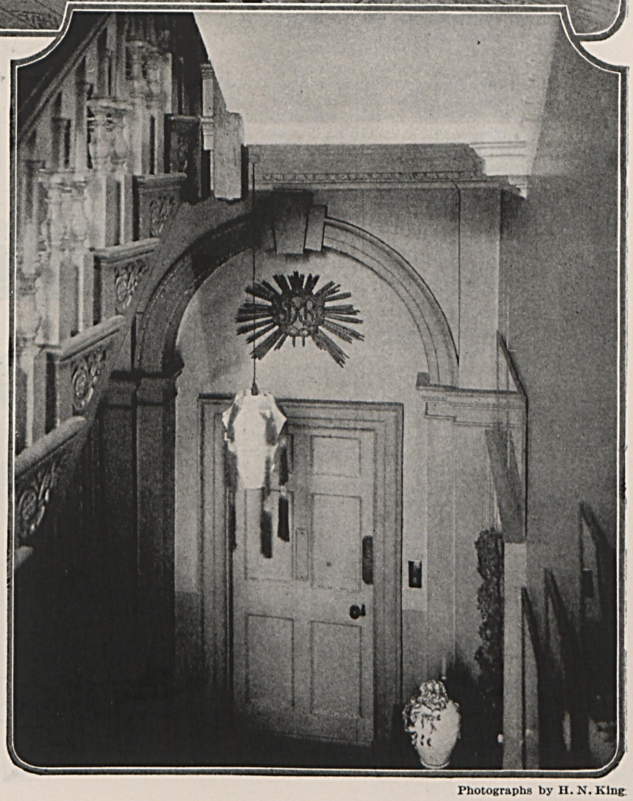
BUT PARIS NEVER FORGETS

One grows accustomed to everything in time—even to the war. The hum of aeroplanes is as familiar to our ears as the sputtering of taxis, and the swiftly moving ambulances have long been a feature of the daily life of Paris. In a way, the ambulance has become the barometer of activities at the front. Long before the official bulletin announces this or that battle, the ambulances in the streets have made it evident that there has been a violent engagement.

The dark streets are now an accepted thing. If the lights should suddenly flare into the brilliancy of before-the-war, Parisians would be dazed. On a calm night, with a moon shining faintly through the haze, one hears on all sides the matter-of-fact observation, "Good Zeppelin weather," and, if the truth were known, people are almost disappointed if the enemy's machines make no attempt to reach the city. A. S.



Among the little group of American women decorators in London is Mrs. Lewis Hind, who has restored her home, "Vinehouse," with the same fine art that characterizes all her work. The house was built by William Kent (who built "Devonshire House," and other great homes), and shows the unchanging beauty given by fine proportions. The house is paneled throughout; in the drawing-room the paneling is painted gray to set off the deep iris and gold shades in the Chinese rugs, and the old furniture pieces—the Chippendale seat before the fire, the Adam cupboard beside it, the Sheraton writing-desk and fire screen, and the Heppelwhite satinwood work-table—have been assembled to be an essential part in a congruous whole



At the right is a detail of the fine old hall and staircase. This detail shows the beauty of the restrained and well-proportioned moldings and panelings in the Georgian style that are still to be found throughout the house. The hall door and architrave are of dignified simplicity typical of the period, and the detail shows clearly the old modeled plaster sides of the stairs. This long hall leads into a tiny formal garden, screened by vine-covered trellises, where tea in the long English twilight becomes a delight—a moment's hush in the eternal roar of London

"VINEHOUSE," BUILT IN GEORGIAN DAYS BY WILLIAM KENT, IS THE LONDON HOME OF MRS. LEWIS HIND, AN AMERICAN DECORATOR WHO FINDS TIME TO MAKE HER HOUSE AS DISTINGUISHED AS THOSE SHE PLANS FOR FASHIONABLE LONDON

Photographs by H. N. King

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TURNING THE MODERNIST OUT OF DOORS

We Escaped from Victorian Gloom in Our Interiors. Means Are Here Suggested by Robert McQuinn for Bringing the Modern Spirit of Joy into Gardens

By B. RUSSELL HERTS

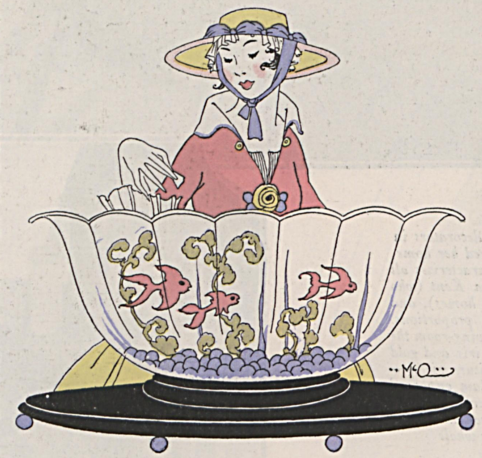
"Autre temps, autres moeurs," and who can seriously take to task an artist who seizes upon a fancy so amusingly absurd as that of making the armillary sphere, which once told the paths of celestial bodies, serve as guide to vines?

Some decorations, like some women, might be of almost any age, but there can be no question as to the modernism of a fountain made of a blue glass urn set in a cement basin lined with rose colored marbles

It is light and easily hung, since it is of wood, and a simple thing to have made. In fact, two of the most noticeable things about these new garden fittings are their simplicity and their use of paint instead of ornate carving for embellishment

MODERN ART has invaded—some of its opponents might be tempted to say, has infested—the inside of almost every home decorated within the past year. In one way or another the modern rebellious spirit toward decoration has touched every one, even those who confine themselves most diligently to the historic styles. In the fabrics that are offered by the manufacturers, in the paintings and prints that the art galleries display, in the increasing tendency to employ paint rather than carving for decoration, in our half-conscious readjustment of the old color schemes,—in these and in a dozen other ways, even the most conservative find themselves influenced in their treatment of interiors by the demands of post-impressionist, secessionist, or futurist revolutionaries.

As a rule, however, this change becomes apparent only after the portal of the house has been passed. No matter how radical the scheme of decoration may be within, there is frequently little thought of it in the cut of the shrubbery or in the flower-beds or even in the garden furniture. Nature is consistently conservative, whatever the emotional reactions of modern artists to her may be; and perhaps it is the subconscious influence of this conservatism which restrains modernists in garden decoration.



In the attempts which have been made to do something modern with the gardens, porches, or outdoor tea-rooms there has been a distressing lack of harmony. Such gardens, as a rule, give an impression of incompleteness somewhere, of inconsistency in carrying out the modern plan. Here in America there is available for use out of doors such a very limited supply of really novel things that we are frequently compelled to supplement the unusual with the conventional, with unhappy results. There is, even to the layman, something distinctly painful about a garden set with a combination of black and white Viennese willow chairs and marble benches of Italian Renaissance design. Half-way measures, even in gardens, are disastrous. If one's heart clings to the formal, it is best to make the garden whole-heartedly Greek or Renaissance. But those who wish a modern garden would be wise to stand firmly upon their inalienable right to be as bizarre and fanciful and unhistoric as they will,

A sheltered corner of the veranda may well be brightened by a goldfish bowl like that at right below, wherein the gold of the fishes and the blue of the pebbles is enhanced by the round stand of black lacquer on which the bowl rests

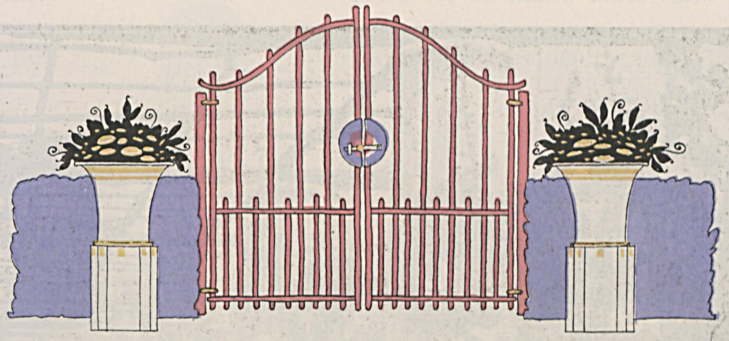
When one is tired of all the kinds of window-boxes which ever were made, one may still take interest in the inconsequent curves of these. Maidens such as this come from the English novels of eighteenth-century authors

provided they can attain results which are consistent and unexpected.

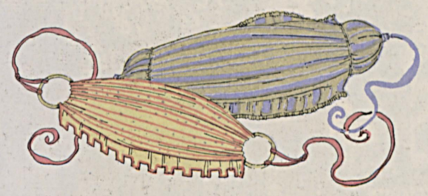
If the porch has curtains, there is assuredly every reason why they should not be stamped with some design taken from a Jacobean or Chippendale or Louis XVI fabric, and every excuse for their being fantastic, imaginative, and colorful,—as we understand such terms in relation to fabrics to-day,—and even if we use those dubious porch rockers of a decade ago, we may at least attempt to do something original with their seat cushions which might render the effect of these undesirables mildly entertaining. We have escaped from the reign of Victorian gloom indoors, and the time seems come to carry this radicalism into the garden.

In the drawings shown on these pages, Robert McQuinn has had in mind the disturbing scarcity of garden furnishings in the modern spirit and has essayed to begin the filling of this unfortunate gap with things at once unusual, pleasing to look at, and simple in construction. There is nothing unlike to other hammocks in the construction of such a hammock as the rose and white one at the bottom of this page, hanging between its gray standards striped with yellow and black, with its canopy overhead, and its trimmings of blue linen ribbons and yellow linen flowers. It is the

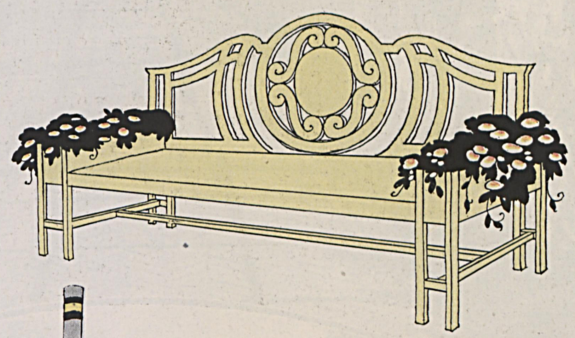
(*Continued on page 136*)



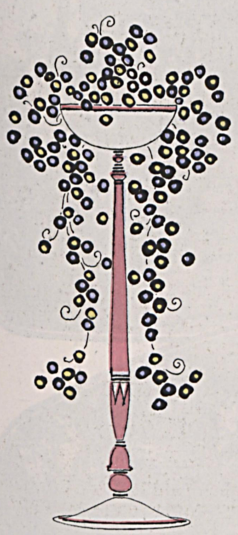
"All joy go with you, ye who enter here," for back of such a gate as this and within the circle of such a sky-blue wall, could be only the most modern of modernist gardens, filled with a gaiety undimmed by formal marble or massive pergola



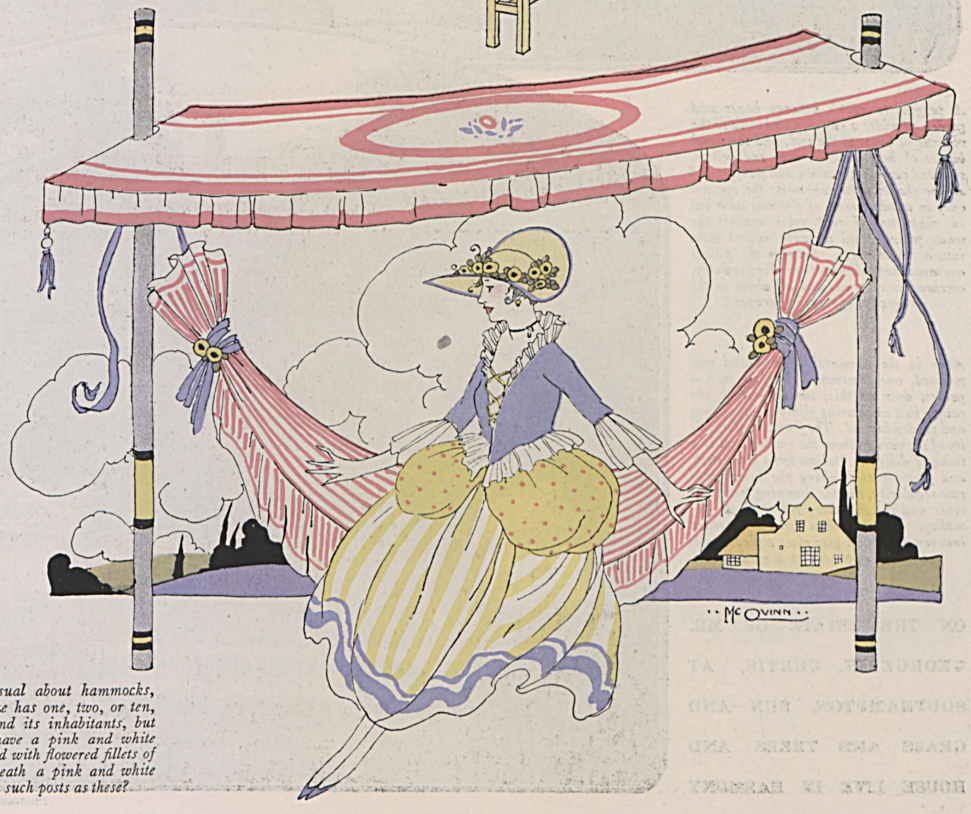
Hammocks may be of any color in the world, hence their usefulness to the artist who dreams of bringing his color creeds out into the garden. Just to prove that artists are practical, McQuinn added a pocket for books and bonbons to one of those hammocks shown at the left above



A seat such as this (left) may give the keynote for furniture to fit every need of porch or garden. Its color, of course, may be what one will, but we beg attention to the fact that, whatever the color may be, the flowers in the boxes must match it



It is idle to suppose that in gardens, flowers must grow in the ground. How much more amusing to vary the monotony by growing them in a high-standard bowl such as this one above



There is nothing unusual about hammocks, every garden of any size has one, two, or ten, according to its size and its inhabitants, but did any garden ever have a pink and white striped hammock bound with flowered fillets of blue linen, and set beneath a pink and white canopy supported on such posts as these?

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A pergola to stretch between house and garden provides a sun-dappled vista to the vignette of lawn at the end, and the royal border of hollyhocks—cream and yellow, rose and carmine, maroon and purple, and all the shades between—meets the eye not only in a warm mass of glorious color but in silhouettes of each color against the white pillars until distance softens them into a single mass. Between the pillars are tantalizing glimpses of rolling country, overhead is the sun, and all about is the fragrance of ripening grapes

Alice in the immortal Wonderland was tempted, one remembers, by just such a garden door as this, through which she caught just as alluring glimpses of a house and garden beyond. The formal unformality of the yard without the garden wall is a thing of delight. Italian terra cotta urns and flower-pots flanking the brick steps give regularity, but the drooping trees and vines and the shrubbery rob it of all formality. The unbroken stretch of grass between steps and gate gives a pleasurable sense of approach to a garden

ON THE ESTATE OF MR. GEORGE W. CURTIS, AT SOUTHAMPTON, SUN AND GRASS AND TREES AND HOUSE LIVE IN HARMONY

Photographs from The Johnston-Hewitt Studio

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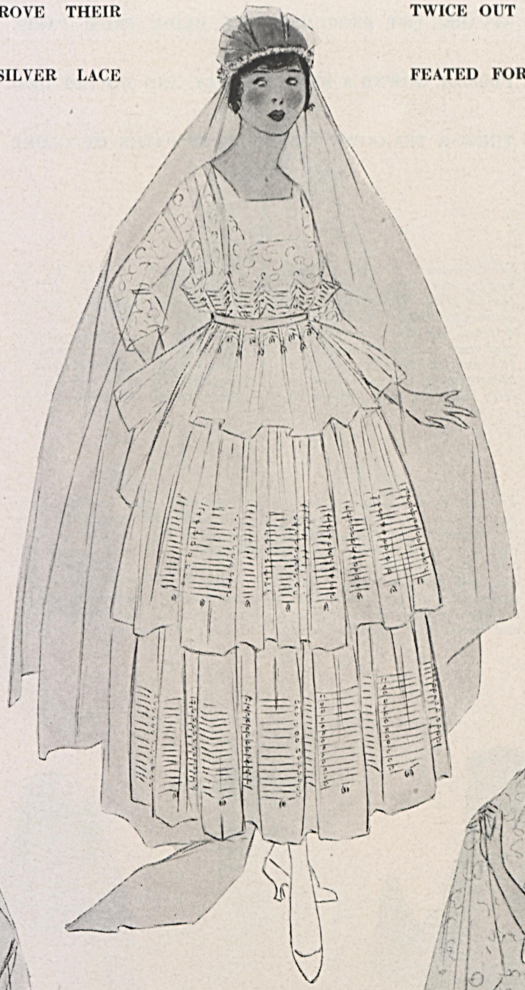
THREE JENNY BRIDES, TO IMPROVE THEIR SHINING HOUR, GLEAM WITH SILVER LACE

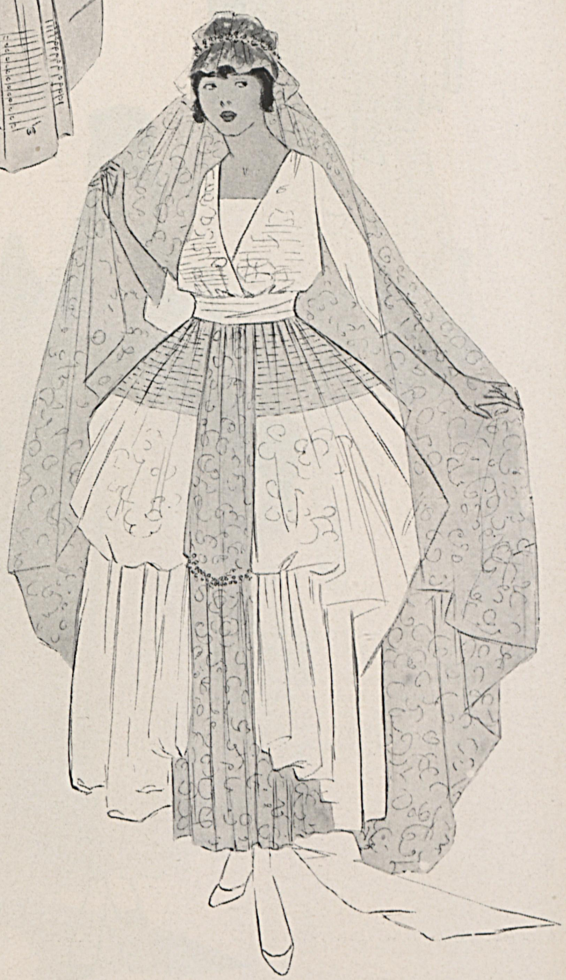
TWICE OUT OF THRICE WHITE SATIN WAS DEFEATED FOR FIRST PLACE AT THE CEREMONY

So many brides of this season flared their way to the altar that Jenny took a new turn and made the slim wedding gown below. It is of silver point de Venise, and it drops straight as a die from shoulder to ankle, though it parts from itself at the side to show white Chantilly veiled with tulle and at the hem a floating Jenny ribbon. Sleeves and veil are of tulle, and a silver cord is tied at the waist and weighted



Out of three wedding gowns only this one below did Jenny make of white satin. And even this white satin she embroidered richly with silver and combined it with silver embroidered tulle; then over all she put an enveloping veil of point d'Angleterre, until so disguised was its form that even the couturier could hardly have been sure that the once indispensable white satin appeared in this gown at all

Important as is the rôle which the wedding gown plays, its appearance upon the stage is brief. Therefore no practical wisdom deterred Jenny from taking filmy perishable tulle and lacing it with row upon row of silver. The silver makes an appropriate military fashion, for grooms are military to a degree this season



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APPAREL OFT PROCLAIMS THE BRIDE—FROM PARIS. PREMET GOWNS A BRIDE MISTILY, AND DOUCET DESTINES A TEA-GOWN TO TREAD IN PATHS OF GLORY

Some tea-gowns are born to blush unseen, and some are born for paths of glory. The latter fate was destined for the gown which Doucet designed and Mme. Andrée Mégard wore in "La Femme Nue." It is made of rose crêpe against a background of blue silk edged, on every occasion, with chinchilla

From the days when Herod Antipas was tetrarch of Judea, came the inspiration for "Herodiade," (below) a Premet tea-gown of gold tulle, gold embroidered coiffure, and gold tasseled cords. The underskirt is of rose satin and the drapery is of changeable satin, blue and mauve, over a beaded bodice

The question is: why did the Maison Premet christen it "Le Faux Pas"? Surely, 't was no mistake on his part when he designed the tea-gown—a favorite occupation of his, by the way—of bluet chiffon, and embroidered it in gold. The white tulle skirt is flower-dotted with yellow daisies

Some brides there are still of the persuasion that a wedding gown should be high of collar and long of train; so Premet designs just such a gown of white faille and collars it high with sheerest tulle and finishes it long with a square-cut train. A single white flower holds the veil properly in its place

MARTIAL ET ARMAND DESIGN A TROUSSEAU FOR A PARIS BRIDE

EVERY WEDDING GOWN FOR ITSELF—AND PARIS FOR THEM ALL

On account of material considerations, the tea-gown at the left claims close relationship to the wedding gown. Of white satin is it made, tulle-veiled, and trimmed with fur, pink roses, and tasseled cords

So severe in line and so chary of trimming is it that one might mistake it for part of a Puritan's trousseau were it not for the absurd little puffs in the places where pockets might have been. The material is changeable taffeta in blue and chestnut color; the collar, a true modern one, is of white organdy

Especially for Mlle. Crémieux, the daughter of M. Fernand Crémieux, Sénateur du Gard, did Martial et Armand design this wedding gown, a smart affair of white faille embroidered in white and veiled with white tulle draped in a novel manner

In the world of trousseaux every gown must play a part, be it ever so humble. This slip plays the part of underling to the wedding gown. Of white taffeta it is made, flounced with Malines lace which is topped with a white ribbon that stops irresponsibly every now and then to tie those true lover's knots

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No, she's not in the least a widow, this young person at the left. She's a bridesmaid, a particularly chic bridesmaid, at that, and her hat is a bit of black straw, some rose ribbon, and a great cloud of floating black tulle

No matter what else a bridesmaid may be, picturesque she must and picturesque she will be. Hence this broad-brimmed hat, (right) of white muslin faced with white straw, bowed down with black velvet streamers and flowers

The little hat below couldn't think of being a bridesmaid's hat, for it is much too severe for any such frivolity. Its white silk crown drew the white straw brim close and high about it, and then, on the right side, flung up a strange white feather as a signal ornament

So ethereal is the bridesmaid's hat sketched below that words are too heavy to describe its charm. It is of silver tissue, tinged with blue, covered and veiled with delicate black crin lace; and a very butterfly of a bow of bluish silver ribbon is balanced lightly in front

When the bride decrees wide-brimmed hats for her bridesmaids, then the modiste offers the aid of the pink crin affair above, trimmed with a "sunburst" of pink ostrich around a black velvet cocarde, with a big pink aster as center

AS EVERY ONE ELSE WAS BUSY WITH BRIDES, SUZANNE TALBOT TOOK THOUGHT FOR THE BRIDESMAIDS

TAKING FASHION BY THE FORELOCK

High and firm, yet soft for the sake of becomingness, is this coiffure; and it adapts itself to the new hats, for the well-coiffed woman is she whose coiffure follows the lines of contemporary hats

The coiffure photographed at the left looks like this from the back

This is but another view of "Coiffure Genre Récamier," which is pictured on the right. Coiffures on this page by Pierre

"Coiffure Genre Récamier" (even coiffures are christened these days) is in line much like its sister coiffure, opposite, but it went a step farther and added to itself a handful of soft curls

THREE years ago, Elsie Ferguson walked into the Maison Pierre in search of a new and becoming coiffure to wear in "A Strange Woman," then about to be produced at Atlantic City. The coiffure she eventually selected as both becoming to her and appropriate for the play was that afterwards called the French twist, in France, "Le Casque"; and the French twist enjoyed universal popularity for nearly three years. But no matter how charming and becoming a coiffure may be, like a play after a three year's run, it must give way to a new one, and its most popular successors, sponsored by Pierre, are shown here.

In the case of the coiffure photographed at the upper left, the proselyte, if she be denied the help of an experienced coiffeur, should proceed thus: First, let the back hair be made into a small foundation, a tight little knot, because the high chignon eventually to be built around it must be very firm. Then from left to right or right to left a slanting pompadour is arranged of the front division of the hair, made thin and soft over the forehead. Each side is taken separately and slightly puffed, but not very near the face,—preferably about two inches back.

Photographs by Ira L. Hill

An example of the general progress of the mode toward real beauty may be seen by comparing these methods of arranging the hair with the heavy stuffed pompadour of former days. One of the most important factors in determining the lines of our coiffure is, of course, the shape of our hats. At present, hats allow the hair arrangement to be high, and demand that it should be tight at the crown line, fluffing out slightly around the ears beneath the brim, to give a becoming line around the face.

Proper attention to the shape and style of the coiffure is the *sine qua non* of the really smart woman, and, if this detail be neglected, all the subsequent efforts of all the couturiers and modistes in the world shall avail her nothing. Many American women pride themselves on being conservative in the matter of hairdressing, and in this they are utterly wrong. The Frenchwoman adapts her whole attitude to the style of clothes she is wearing at the moment.

"Coiffure Parisienne" is still another variation of the high soft coiffure waved in big loose undulations which has become the season's own

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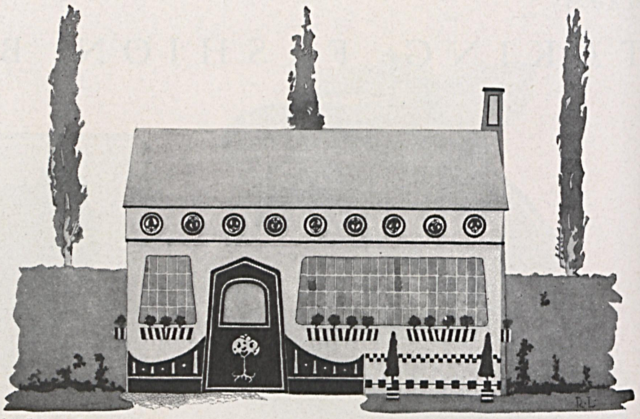
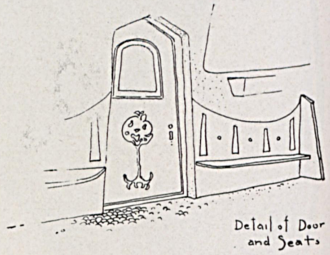


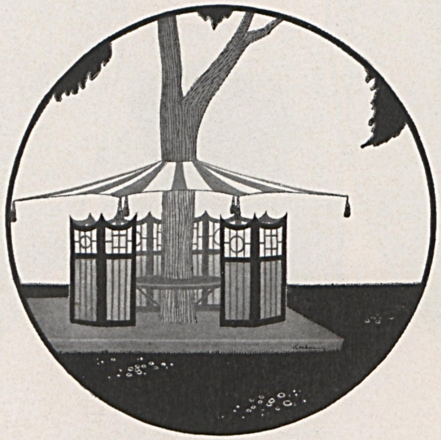
Two designs by Robert Lawson

If one wishes the tea-house to be a bit of brilliant color in the garden, it may be made, as this one is, with roof and foundation of Chinese vermilion, and frame and door of gold and black. The upper part of the windows may be filled with violet rice paper

Many a country place has somewhere about it some odd out-building such as that at the right below, and from this might grow just such a black and white tea-house as this, with stucco walls and painted wood door extending into high-backed settles at either side

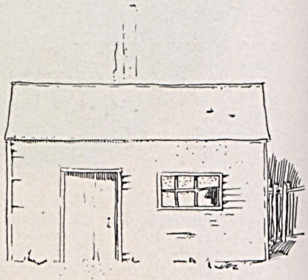


The door and seats which work so great a transformation in the appearance of the tea-house above, are made in wood after this design

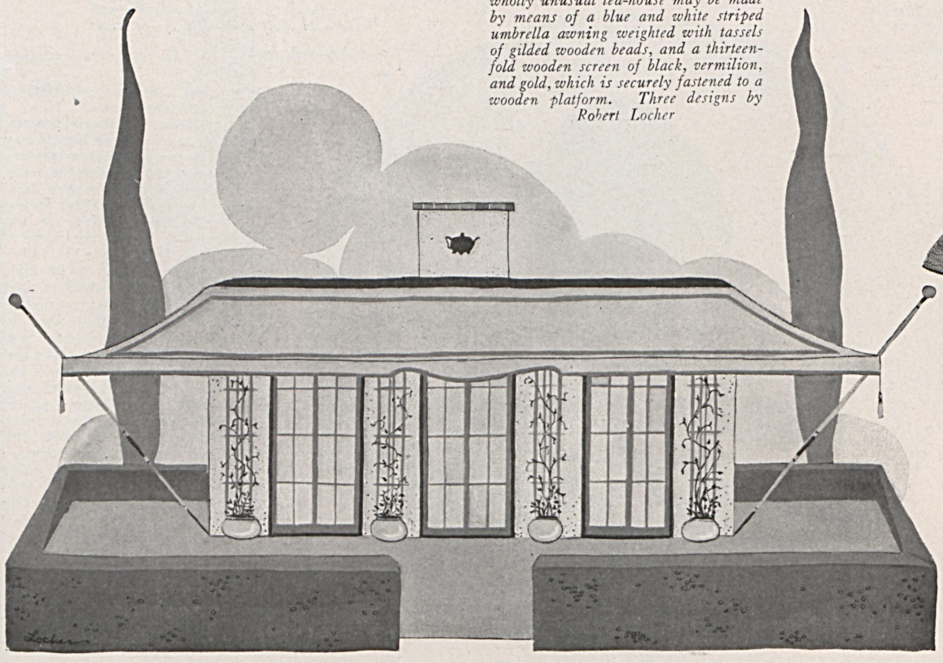


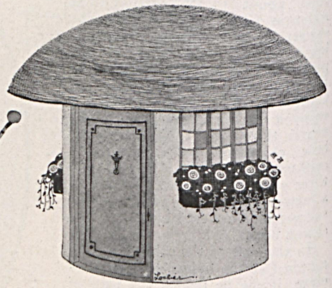
When a tree lends its friendly aid, a wholly unusual tea-house may be made by means of a blue and white striped umbrella awning weighted with tassels of gilded wooden beads, and a thirteen-fold wooden screen of black, vermilion, and gold, which is securely fastened to a wooden platform. Three designs by Robert Locher

The square tea-house of gray cement and terra cotta tiles, sketched below, has three vermilion-framed windows on each side except at the back, where a wide chimney replaces the middle window. The wide awning is of a brilliant yellow, striped with greenish blue, and flowers grow in yellow pots



Out-buildings of various types, which no longer fill a useful rôle, are often left to fall into ruin, when they might form the basis of a tea-house like that at the upper left of the page





It has long been recognized that the ideal house must look as if it grew from the soil; this clever little tea-house attains the desired effect by taking to itself the form of a mushroom. It is of cream cement, with thatched roof and bright blue door

TEMPERING *the* TEA-HOUSE *to the* TIMES

In Japan, Only, Is the Garden Tea-House Native Born, but Other Lands, Studying the Principles of Its Growth, May Adapt or Revise It to Suit Their Needs

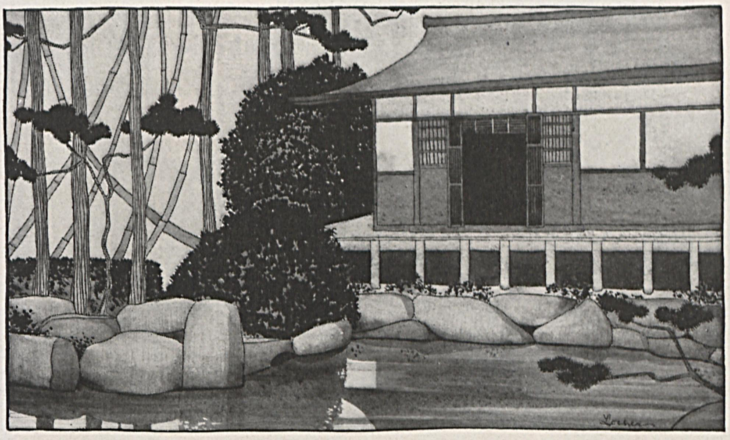
By HENRY J. DAVISON

A SHORT while ago, a lady said to the writer of this article, "You are right. I see that decoration is not merely a matter of good taste, not merely a collection of beautiful things, but rather that it is an art, implying creative power, technical training, and skill, and that it must be governed by well-regulated principles. For instance, I collected my rug, draperies, furniture, and all that went into my Louis XVI room with the greatest care and expenditure of time and money, but when the room was finished, 'it did not strike twelve'." The sentence, "it did not strike twelve," is the setting forth of a daily tragedy, and the reasons for these tragedies are implied in the foregoing conversation. Up to a few years ago many of our rooms only struck one, and that was a blow between the eyes. A great improvement has come with better taste, but the ideal expressed by striking twelve is yet far afield, as many a house witnesses.

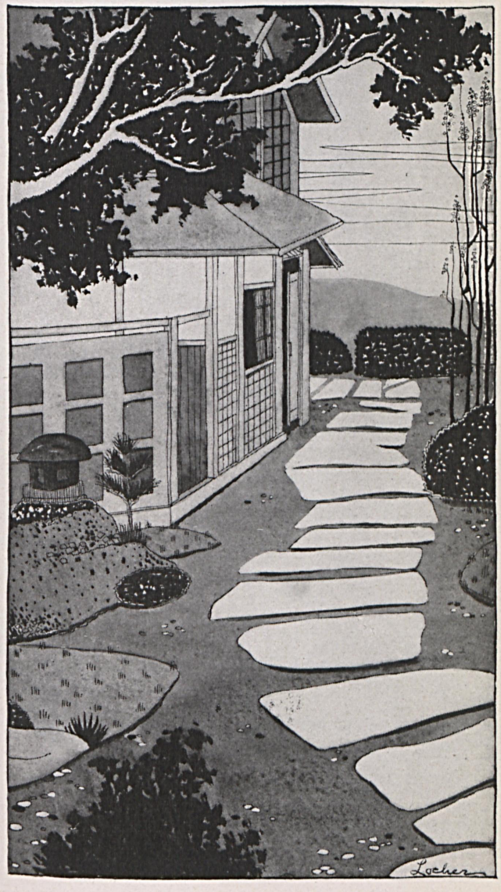
With the development of country life in America and the growth of fine estates, more discriminating and restrained taste, more individuality in expression, and a love for interior decoration and the decorative arts are manifest. Stndy and understanding of the sound underlying principles in construction, decoration, furnishings, and color are necessary. In starting a new thing, therefore, why not start right? If this country is to have tea-houses, why not have good ones? It is important, if we are to consider what constitutes a good tea-house, to examine the general principles of tea-houses where they had their genesis and have been carried to the highest and most artistic development. Needless to say Japan is the country referred to.

A book—in fact, several of them—could be written about the principles of Japanese tea-house construction, because it would be hard to divorce tea from the economic, social, diplomatic, and political life of Japan. This is so because tea was the door by which, to a great extent, Japan escaped from the chains and burdens of feudalism. Japan developed feudalism into a system much more subtle, complex, and burdensome than any ever known to feudal Europe. With feudalism came espionage and fiery quarrelsome tempers amongst the retainers, the so-called one- and two-sworded Samurai. Now, bearing these facts in mind, let us see how tea proved the door of escape If a feudal lord or retainer wished to talk over something in secrecy, what better way than to drink a cup of tea in a house which was nothing more or less than four wooden poles with a wooden roof and collapsible walls. When the walls were down on all four sides they could see any one coming, and they were as free from being overheard as two people sitting under an umbrella in the middle of an acre lot. They could not be

(*Continued on page 148*)

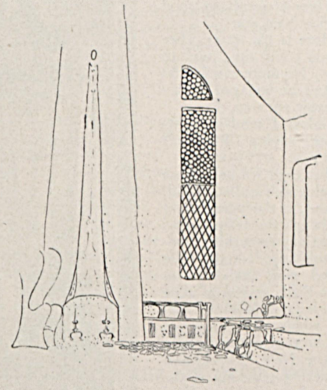


The Japanese tea-house, built with four collapsible walls, is intended to form a frame to the landscape pictures outside, but it is a wholly unobtrusive frame, kept in the colors of natural wood. This tea-house and the one at the left below designed by Robert Locher



In Japan, the underlying principle in tea-house construction is the pleasure and relaxation to be obtained from the contemplation of beautiful scenes. Informality and intimacy are essential

As a rule, too little consideration is given in America to fitting the tea-house to its surroundings. The high cliffs of our New England coast might fittingly be capped with a tea-house and studio such as this one, designed by Robert Lawson



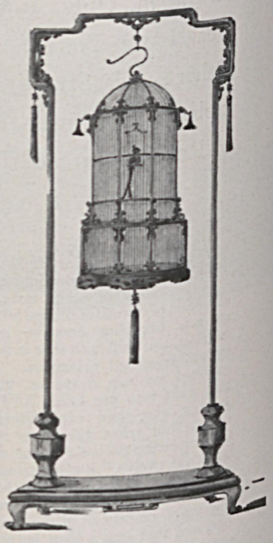
The high-gabled roof of the studio tea-house gives excellent opportunity within for the decorative Gothic fireplace, with the long settle beside it and its strongly marked chimney breast running in increasing slimness from floor to roof

BIRD-CASTLES-IN-THE-AIR

Now That the Modernist Has Transformed House and Garden, the Bird-cage Demands Similar Treatment and Receives It at the Hands of Pieter Myer

It is just a great six-sided Chinese lantern, all of scarlet with gold wires, and hung with the biggest, softest, yellow tassels. Far up at the top is a brilliant dash of turquoise green and from the curved roof hangs a tinkly bell to inspire songs; height about three feet

A whole chorus of feathered singers may dwell within this Chinese house of blue and ivory, "antiqued" so finely that no one could question the lineage of the family within. The distance from the floor to the tiptop of this cage and those below measures about eight feet



This cage provides a standard of its own, from which it swings on a spring. The standard is a bright emerald green and the cage of leaf green is hung with vermilion bells. The height of the whole is about six feet

OF what use are you, Isaiah, Prophet-Bird, if I may not consult you without fear of receiving good advice from you?

Here is his letter. See if you could say "no" to that. No more can I. So I shall be engaged by tomorrow evening.

Unless I send a night-letter saying I didn't mean to.

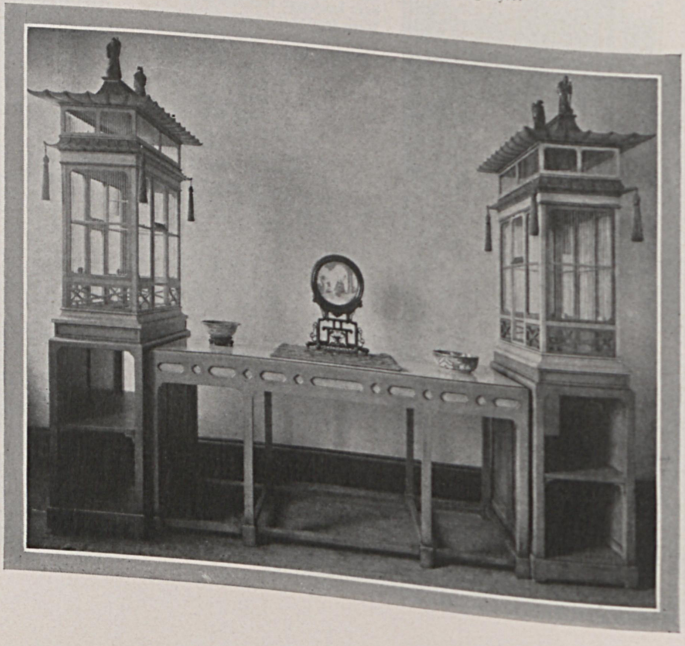
But then I'd only have to telegraph and say I did.

And, at the worst, there is always the telephone—

Do say something congratulatory, Isaiah. We called you, Isaiah, Prophet-Bird, and now all I hear is a dull *Marche Funèbre*, which you composed in a fury, after the manner of the New School, and render by plucking at the bars of your cage with a sulky insolent beak. Miserably monotonous orchestration, my dear, and no sense of rhythm; and last night you had a bad dream and fell out of your squeaky little swing and swore as no decent canary could swear unless, in his wild oats days, he'd been awfully intimate with a disreputable parrot.

And where, in your microscopic heart, do you keep your sense of gratitude? I hate to recall these obligations to you, but remember, I saved your life no less than three times. The first was when you poked that brainless little head of yours between the converging bars of the roof of your cage; the second was when I remembered just in time that I had not fed you in two days; and the third was when I refused bed

(*Continued on page 140*)



By substituting a goldfish tank for the table, these become Venetian bird palaces. At the corners hang tassels like visible blessings,—soft, irrelevant, and dropping from above

Two photographs © Ira L. Hill

Peculiarly appropriate at the time of the Shakespeare tercentenary was the revival, after thirty-seven years, of "The Taming of the Shrew." Lucentio (Johannes Sembach) went thus serenading

Mlle. Rosina Galli, première danseuse at the Metropolitan in her sword and arrow dance in "Prince Igor," which was scheduled for its première last season but which did not appear until this

Mme. Maria Barrientos, the Spanish coloratura soprano, who made her début in this country recently in "Lucia di Lammermoor," is posed after a Goya portrait. Her mantilla belonged to the Queen of Naples when Naples was a kingdom. By the acquisition of Mme. Barrientos, the Metropolitan Opera Company has this year been enabled to produce several operas which, for lack of a great coloratura soprano, such as Tetrazzini, it has not been possible to give adequately for several years; these operas include "Rigoletto," "Lucia," "La Sonnambula," and "The Barber of Seville"

© Aimé Dupont

A picture of war-time France in the days of the Revolution was restored in "Madame Sans-Gêne," revived from its première of a year ago. Geraldine Farrar in the title rôle was a petulant but kind-hearted Madame Sans-Gêne, and charmed not only the great Napoleon but the entire audience

EVENTS IN OPERA WERE THE PREMIÈRE OF "PRINCE IGOR," THE REVIVAL OF "THE TAMING OF THE SHREW," THE ACQUISITION OF MME. BARRIENTOS, AND THE RETURN OF GERALDINE FARRAR

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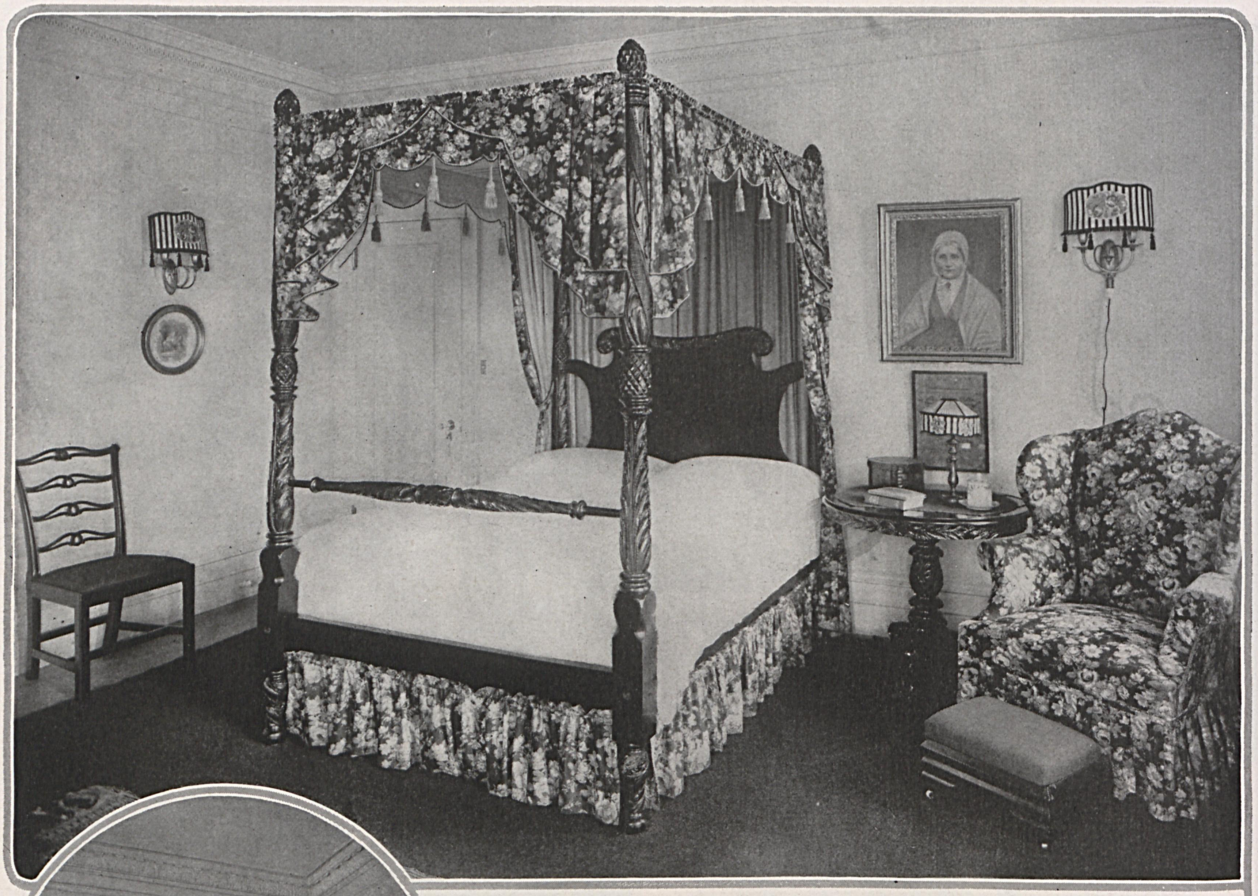
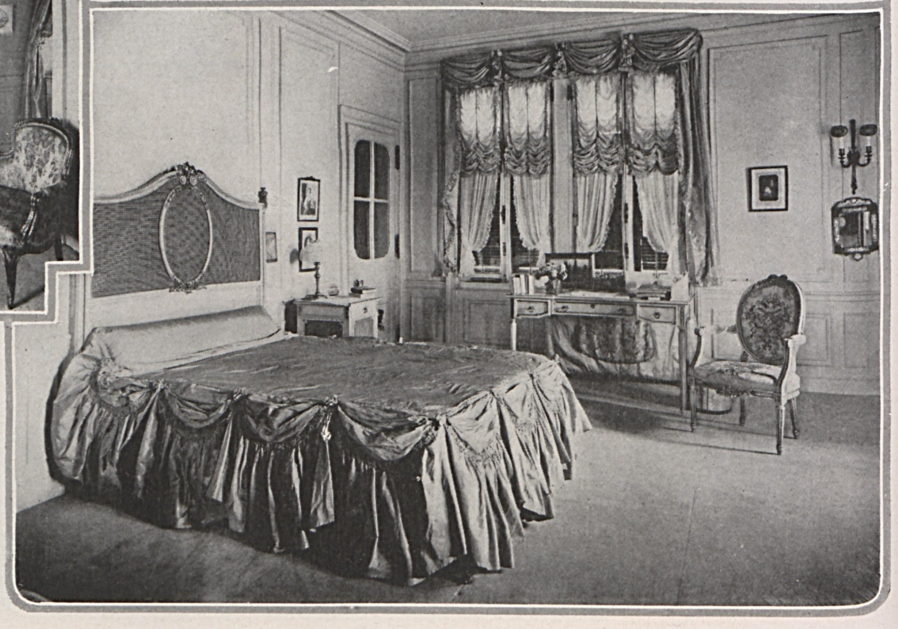


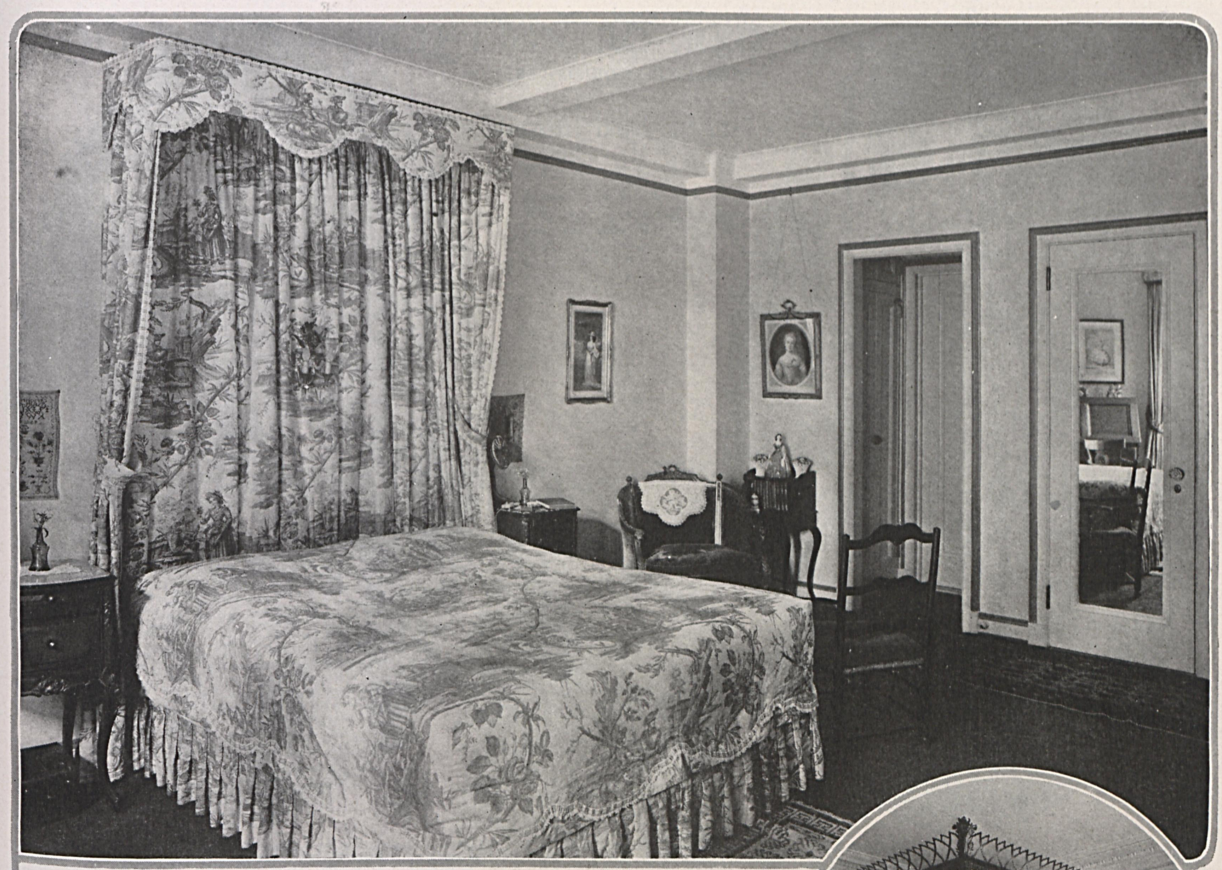
A contemporary of the four-poster was the Louis XVI bed (below), which eliminates the footboard in the interest of a more evident air of comfort. In this room, the rose color appears in the upholstery and the lamp shades, while the French shades are cream colored and the draperies and bedspread are of blue taffeta which matches that in the dressing-room (left)

In the bedroom above, the key-note is given by a colonial mahogany four-poster with exceptionally fine pineapple posts. An old-fashioned chintz, gaily flowered on a black ground, is used for bed, upholstery, and draperies, and is finished with a piping in apple green. Excellent taste has guided the assembling of ornaments, —portrait, sampler, and lacquered jewel box

The dressing-room, which opens from the Louis XVI bedroom, is in the somewhat more ornate Louis XV style. A figured French damask covers the chairs, and the dressing-table is hung with blue taffeta edged with white lace. The shades in the room are rose, the walls are cream, and the rug is plain blue

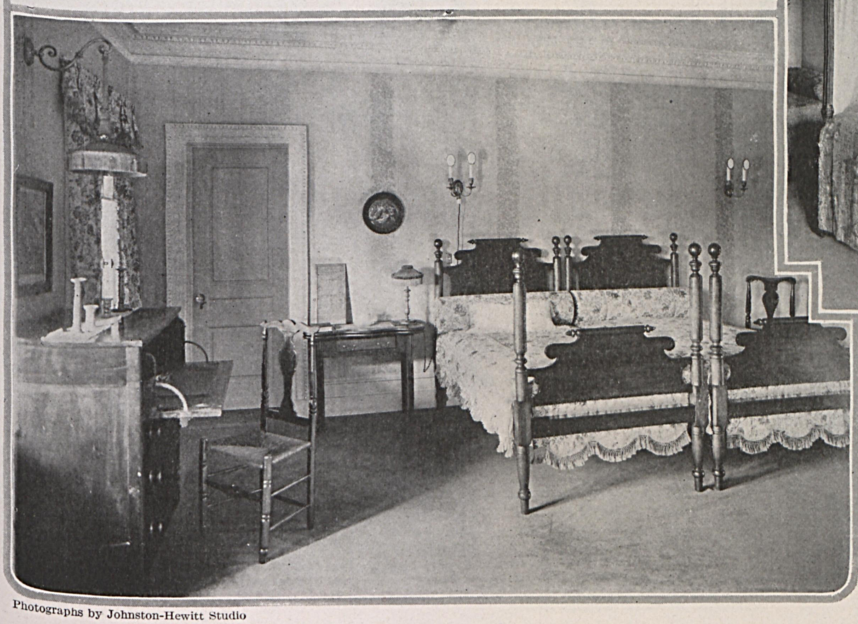


AS ONE MAKES A BED, ONE MUST LIE ON IT: SO WHY NOT MAKE IT AS IN GOOD OLD DAYS OF COMFORT?



Not even the fresh air fanatic can accuse the French canopy of shutting out air, and its presence gives to a bed that distinction and dignity which are essential characteristics of beds in France—the land of experts in the art of living. The room above is from a New York apartment, the others are from the residence of Mr. John E. Berwind at Bridgehampton, N.Y.

In the period when Chippendale came under the prevailing Chinese influence, he designed such wonderfully graceful four-post beds as this (right), with slim fluted posts carved in a flat Chinese design. The bed is shown here appropriately hung with a chintz of Chinese design in rich colors on an apricot colored ground, which tones well with the mahogany



The colonial beds (left), of the type known as "cottage bedsteads," with short turned posts, are in the somewhat rare applewood, a wood much lighter than mahogany and having a very pretty grain. Chintz is, of course, a fitting adjunct to a colonial bedroom, and the casement curtains are of peach colored silk

IN COLONIAL DAYS, BEFORE HYGIENIC HIDEOUSNESS, THE BED WAS IDEAL IN RESTFULNESS AND BEAUTY

Photographs by Johnston-Hewitt Studio

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SPORTSWOMEN ARE SPORTSWOMEN THE WORLD OVER; IT IS ONLY THE SPORT THAT VARIES

Thus booted and spurred, Miss Eleonora Sears (left) goes to her duties as coach for the Coronado baseball nine, which she has organized among the women

Mrs. John Jacob Astor (right) rides and plays golf and tennis, and does all these things well; and by sun-up she is thus walking through the woods at Aiken

There are sports and sports, yet to golf players there is but one; ere the warm days come and sports fly northward like birds, Miss Anne Morgan is at her game at White Sulphur Springs

Business intrudes even into the hour of the morning sun bath at White Sulphur Springs, for finding Miss May Cochrane (left) at leisure, an urchin urges his ware, the crackling dry rattlesnake skin, upon her

Mrs. Craig Biddle (right) and her son, Master George Drexel Biddle, at Palm Beach. The bicycle might belong to either, for, enthusiastic in bicycling as in other sports, Mrs. Biddle can all but outcycle her son

Photographs © Underwood and Underwood

WHILE *the* MARCH LION ROARED *at* MONTE CARLO

The Mad March Lion Blew Monte Carlo into Storm Coats, But by the Undaunted Courage of a Frock or Two and the Siren Music of the Opera, the Beast Was Tamed

THE express was late. It was due at one o'clock, and at nearly four we were still rumbling along the coast, sliding in and out of tunnels and stopping an absurdly long time at each station. The "blue coast" was that day somewhat disappointing. The sky, usually so blue, was veiled with gray clouds, and the water was of a leaden hue; the horizon was muffled in fog.

"Shall we be there by candle-light?" I put the question timidly and the great be-whiskered guard replied not at all. It was five o'clock exactly when we stopped at Monte Carlo, and at one minute after five came the deluge—a downpour unprecedented in the history of Monte Carlo. Rain swept down the steep streets with the foam and swirl of so many mountain torrents. Rain fell into the pool in the Casino gardens until the pool spilled over and flooded the lawn; it poured into the eaves of the houses until they dripped like so many waterfalls; it fell into the sea, though not needed.

THE RAIN IT RAINETH EVERY DAY

And I had come to Monte Carlo solely to escape the weather. For March came in like a lion this year in Europe—came in with a roar of tempests, shaking a mane of snow. In England and northern France, the snowfall was greater than it had been for years. Up and back of the Alpes Maritimes the ground was covered to the depth of three meters. But I found that Monte Carlo was not exempt. The tops of the great gray peaks behind the town were covered with snow and hidden with storm clouds, while the little principality had been continually drenched with rain and swept by cold winds even as now.

Now it rained not one day but many, to the accompaniment of high winds and alternate frosts; it was strange weather indeed for Monte Carlo. Even the sea was troubled and fretted itself to foam on the curving beach, the long rollers crashing furiously on the inoffensive pebbles. And the air was cold. Frost had blackened the green young leaves on the trees and shrubs, and nipped the flowers in the gardens—and flowers have not been profuse this year. Last spring at this time, the geraniums in the terrace vases were, to be sure, somewhat frost-bitten and torn by the winds, but this year only blackened stumps remained, intensifying the air of neglect which is everywhere in evidence on the south coast. The stucco railings of the Casino have turned a rusty red, and the Casino itself looks rather weatherworn. The gardens are not as gay as of old, though every night the purple pansies in the flower-beds have been jealously covered with reed mats to protect them from the sharp air.

SPEAKING OF PANSIES

Speaking of pansies, all the gardens of the south have been abloom this season with purple pansies—blooms of the rich blue purple of the

(*Continued on page 150*)

She wore it to the opera—a tailored basque of white satin jauntily set above a black tulle skirt very short, very sheer, very chic. To vary the color scheme of black and white, she wore her own blond curls tucked on her head and a red rose tucked in her corsage

It rained, it froze, the surf roared on the beach, and the wind blew as 'twere London. But the wearer of a blue serge cape-coat plunged her hands in her fringed pockets, snapped a white leather "bride" over her serge hat, and the storm clouds were all broken up at the sight of her

At Monte Carlo, the smartness of a coat is measured by the size of its pockets. In the coat of beige suède cloth at the right, the pockets spread themselves only conservatively, not to distract attention from the smartness of the plaid serge frock beneath, which checked back its advances

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The costume above, blue as to frock and gray as to hat, is an enthusiastic exponent of the Rights of Skirts to be brief, draped, and full; and all with emphasis on the side silhouette. The bodice of Copenhagen blue brocaded taffeta opens in the front to show a vest of lace and a band of blue net embroidered in steel beads and dull gold. An ostrich plume curls its way upward along the length and breadth of the gray milan, steel-pinned straw hat

THE SPRING COLLECTION OF JOSEPH PROVES THAT A GOWN MAY LOSE ITS HOOPS AND YET KEEP ITS FLAIR

The problem of whether 'twere wiser far to picture the draped back of the Joseph costume (at the right) or to ignore that for the quaintly surpliced front view (above) was solved—by showing both

White taffeta with red and blue roses clustering between rows of yellow stripes forms the draped tunic. Below it, the white chiffon underskirt is many times tucked. Above it, the bodice combines Carrickmacross lace with white net. Fancy braid in a red and blue rose design edges the neck and crosses in the front, in true military fashion. The broad brimmed hat of white horsehair and transparent intentions is trimmed with pink roses and blue paon ribbon

WHILE HOOPS FIND LITTLE FAVOR AT THIS HOUSE, BUSTLES ARE MADE MUCH OF—HATS TO AID AND ABET GOWNS

Whether the summer wardrobe be extensive or limited, a place must be found within its boundaries for the serviceable dark satin frock. The one at the left is of navy blue satin and chiffon, and is heavily beaded in blue. The "picture frame" hat is of fancy black horsehair combined with black liséré straw and trimmed with black made goura

Photographs by Ira L. Hill

ON THE THINNEST PRETEXTS, PREMET LAYS THE FOUNDATION OF A TROUSSEAU

They ran long slim tucks up and down a nightgown of white voile-de-soie, inserted bands of filet lace all around its bodice, drew it up and weighed it down with rose ribbon, finished it at top and bottom with an absurd little frill, and rested in the consciousness of duty done

This little chemise took a long time to get started, but it quickly made up its mind to stop. It is of triple voile, tucked, crisscrossed with openwork, frilled with Valenciennes, and tied with white ribbons

The little "culottes" were willing to be of triple voile, though that was sheer frivolity; they even consented to wear the white ribbon; but, when it came to being frilled with Valenciennes, they stopped short

One suspects this mauve voile petticoat of carrying concealed hoops, so wide is it. The frills are of Calais lace, and the higher one begins and ends with a zigzag of mauve ribbon. Loops of mauve ribbon, held down with roses of pink taffeta, occur every now and then and again

"WHEN YOU COME TO THE END OF A PERFECT DAY"—A PREMET NIGHTGOWN

The skirt of this triple voile nightgown is as long and demure as the bodice is—well, as the bodice isn't. Lines of openwork cross the bodice, and a frill of narrow Valenciennes faithfully follows its edge. White ribbon points to the shortcomings of the bodice

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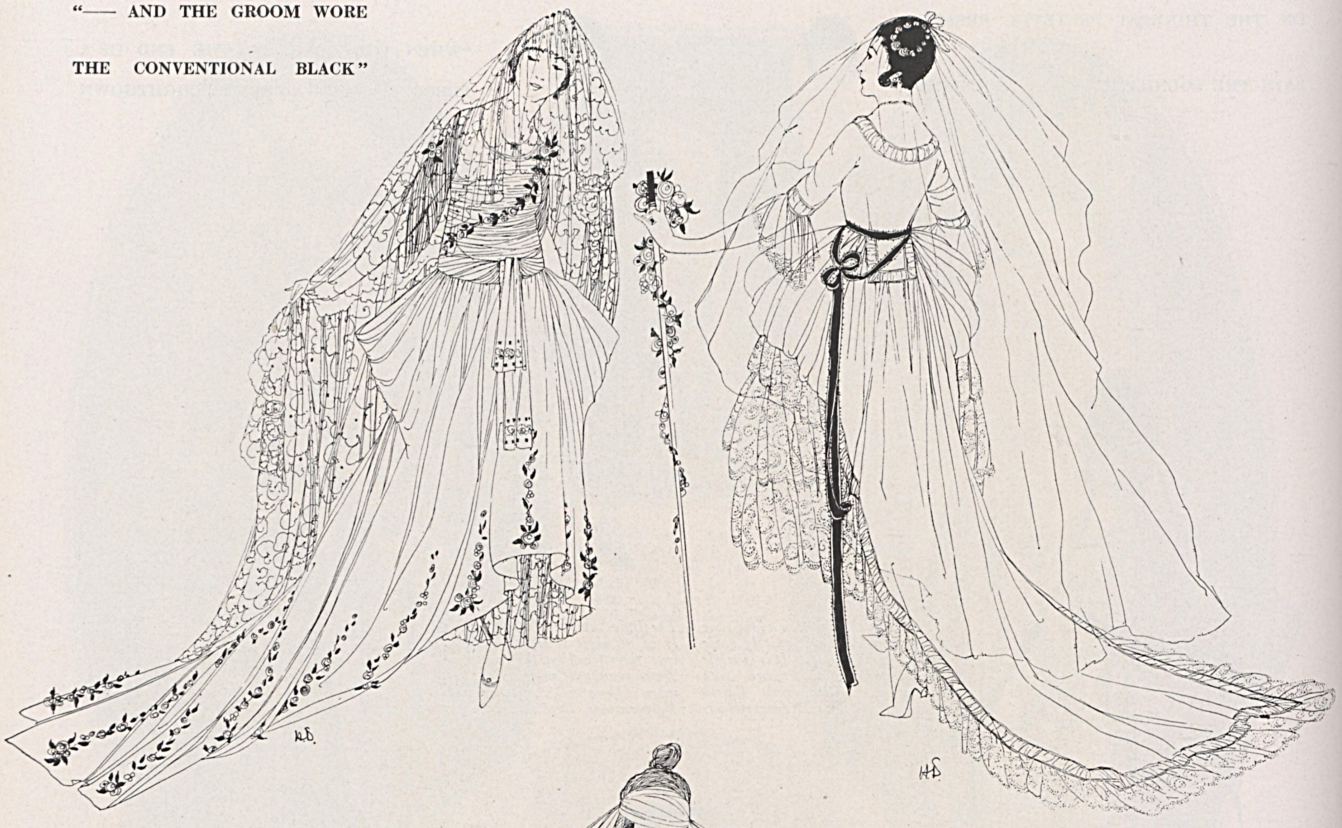
"—— AND THE GROOM WORE THE CONVENTIONAL BLACK"



The Russian head-dress reaches the very pinnacle of honor when, like this one of pearls on wire, it is the pièce de résistance of the wedding costume. As for the gown, its "moyen âge" bodice stops itself with a soft silver-embroidered sash; long sprays of silken flowers apply themselves diligently to skirt and waist; and the lacy underskirt makes up in length what it lacks in substance

Fashion turned back to the days of Louis Seize and evolved this wedding gown. The overskirt does all sorts of things,—it's a train in back, panniers on the sides, and a point in front. A silver ribbon girdles it, and train, neck, sleeves, and tiny panel, all are edged with a puffing of chiffon. Those are real live flowers twisted about the long cane which is something of an innovation in bridal bouquets

If a bride be the slightest bit inclined to look quaint, she will be a veritable old-time picture in this wedding gown. Let her see, however, that her coiffure is strictly 1830, for otherwise the effect is as nothing. The gown, all looped up with true lover's knots, parts over a lacy petticoat, and the veil, dotted with silk flowers, does duty as train. Wedding costumes designed by Helen Dryden

AS SEEN *by* HIM

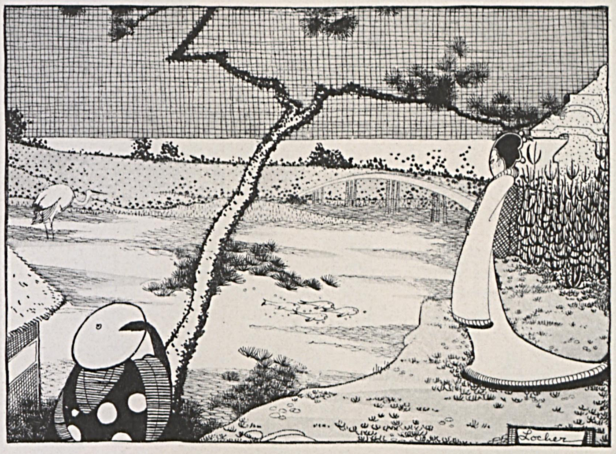
With May and the Country Come the Questions of Where to Build Houses and What to Give Brides—A Haunt of the Licensed Bohemian Is Discovered on Shopping in New York

ACCORDING to the poets (and the more dependable calendar) we approach the merry month of May, and hence there is but one thing that appeals to us all, the countryside. This delight in getting back to mother earth is as universal as it is annual. Every year it comes to every one. As for me, the country has perhaps more interest this season than ever, because of Uncle George's house. It was a success, and he takes as much pleasure in the location as in other details about the estate. I insisted that he avoid both hilltops and valleys, though between the two the latter is preferable. It is true that the air is often shut off in the depth of a valley, but at least the elements do not bluster there, while the hilltop has only a few breezy periods of summer to recommend it. The rest of the time it is fiery hot or so cold that it is impossible to be made comfortable after the first leaves begin to fall. Uncle George made a study of the practises of our ancestors as to their choice of sites, and found that they usually built just below the brow of a hill; and so he selected a house thus sheltered but not shut in.

COUNTRY HOUSE OR GARAGE?

Another hobby of mine is an objection to a great many windows in country houses. Uncle George found that he agreed with me very positively on this point. So many suburban homes, by a combination of sun parlors, enclosed porches, and numberless windows, are made to look like garages or railway stations. There is a so-called "neighbor" of mine who has had constructed an enormous colonial frame affair with sloping roof and dormer windows and pillars galore and many jigsaw ornaments (I suppose for variety), and, as though this were not horror enough, he has added a garage building that is built flush with the road and is a replica in every detail of his "mansion." All this is on a narrow strip of land, so narrow that with the two incumbents there is not room enough for a garden. I am thankful that this "neighbor" is not on my road, and that his houses are not visible from the windows of my lounge. Something is visible from those windows, however, that makes me wish that on coming here I had bought all the land in sight from my own estate; for there has sprung up near me one of those mushroom developments known as a residential park. I am not opposed to residential parks—dear no! I believe in them thoroughly; some of them are remarkably well done, and I have no doubt they are delightful for those people who like that kind of segregation and whose means are in a way limited. In this kind of a community they can have a little society of their own. Personally, I would prefer a mere shack by the wayside. I love the town when it is the town, and the country when it is the country.

However, regardless of the fact that spring had come, Uncle George and I made a special trip to New York on one of those mid-April days when no one else would have considered going to town. I always enjoy the town when my friends begin to leave it and the masses take possession. The trip was really made that we might order a few more wedding gifts for the many brides of June and the several who are to be married in May. As I have often said, this buying of gifts is one of the most difficult of our problems. When a rich girl marries, one feels it an impertinence to add to the silver chest of the family. One must send something handsome or nothing at all, and the latter is execrable. A good dog is often acceptable but it is necessary to know whether it should be a Pekingese, a bull, or a Pomeranian. Besides, there are dogs for men and dogs for women, and one must not forget that there is a language of dogs as of flowers. To send the wrong dog to a woman is disastrous. There is one doubtful solace this year. Brides and bridegrooms will have to stay in America, and ten to one they will be obliged to lease a country place; in which case, a latitude in gifts, covering the garden and the house, becomes possible, and there is really no reason why useful farm animals may not be included in the list.



IN MY GARDEN

By ROBERT GARLAND

Have you seen my little garden
In a dish upon my table?
It's a charming little garden,
All so quaintly Japanese.
Grasses thrive within my garden,
Water's flowing,
Flowers growing,
But what sets my heart a-glowing
Is a slant-eyed Dolly Varden
In my garden.

There's a house within my garden,
It's the home of my fair lady;
There are beasts and birds and fishes
And a bridge that's Japanese.
Other women haunt my garden
And a Jappy
Little chappy,
But the one who makes me happy
Is my love, my Dolly Varden
In my garden.

Dolly Varden's in my garden
In a pretty pink kimono.
She is strolling in my garden
In a manner Japanese.
As I daily tend my garden
I adore her,
I implore her,
But I fear I do but bore her,
For she's cold, is Dolly Varden
In my garden.

And then there are always trifles for motors and yachts that may be given to any one about to go to a country home for the summer.

Apart from the avowed business of our jaunt we made several discoveries. One of these was a tiny French shop for the sale of little cakes and toothsome tarts. It is rather far down town, as we class down town to-day, in the heart of that much-advertised quarter of which the volatile writer always says, "here Eleventh crosses Fourth Street," or vice versa. These *bonnes bouchées* took me back to Paris in May, the Paris I have known and loved, the Paris I still love and hope to know again. It took me back to a patisserie, in the angle of the avenue Victor Hugo at the Arc de Triomphe. This little shop is a rendezvous for those going to and from the Bois at tea-time. The French, more than other people, have among their many perceptions that of knowing how to make a show-window attractive. Mere specks of flaky pastry and pink and red and green fruits with touches of meringue are arrayed so temptingly that of course every one goes in to buy and eat; and when we see a young Parisian beauty, black-eyed, chic, demure, coquettish, presiding over the cashier's desk, we are delighted to pay whatever she may ask, with no concern for the probable aftermath of indigestion; under the glamor of her presence we believe it is only the true French pastry we have eaten. If it is so, there will be no disagreeable consequences.

HAND IN HAND WITH GREEK WAITERS

There is a spurious sort of "French pastry" which is to be found on nearly all the menus at restaurants. Formerly these soggy confections were to be had at only second class restaurants, but now with Greek waiters and other atrocities they have come in at the smartest hotels. My pastries (I speak of them as if I were the cook, for I claim to have discovered them) are different. They are just a morsel of crust inclosing a hint of pâté or of sweetbread or minced chicken.

Further up town we made another discovery and it was also, in a way, epicurean. Indeed, it has been said of New Yorkers that they are always eating. No matter what time of day or night I come to the town I can not drive anywhere without coming upon a restaurant in which, from the outside, I see scores of people busily eating. Uncle George took me to the Cubists' restaurant. It is a tiny nook, a place so small that it can hardly accommodate twenty-five people in the main room. I believe there is another room for privileged patrons. The originators of this restaurant are two young artists who, for the present, have been obliged to go in for decorative work rather than for more imaginative art. They were wise in the selection of their location—or perhaps it was necessity that was wise for them. They intended originally only to provide food and refreshment for the employees of the ateliers in their neighborhood. Instead of locating on a dingy street or in a mean neighborhood or in a decayed quarter where the houses of former grandeur have grown shabby, they chose a room on one of the broadest thoroughfares in town and within a half-block of Fifth Avenue. The rooms are fantastic. The walls are bright yellow, and on a black mantel are painted orange dragons; these saffron beasts pop up wherever there is a dark background. The chairs are of the common kitchen variety, but they are painted either yellow with weird red

(*Continued on page 128*)

© G. V. Buck

MISS ELIZABETH HARDING

The engagement of Miss Harding, daughter of Mr. William P. G. Harding of Washington, D. C., to Mr. Franklin N. Ellis, son of Mrs. Gist Blair, has recently been announced. At the Washington Beaux Arts Ball given late in the season for the benefit of French artists, Miss Harding wore the Louis Seize costume in which she appears above; the white wig and the nodding plumes alone mark the costume of an earlier date, for the pointed bodice and distended skirt with its gay festoons and its puffed panniers are very like the mode to-day

INCURABLE BACHELORS

No Matter How Married He May Be, the Incurable Bachelor Reverts to Type on the Slightest Provocation, in Fact, Often on No Provocation Whatever

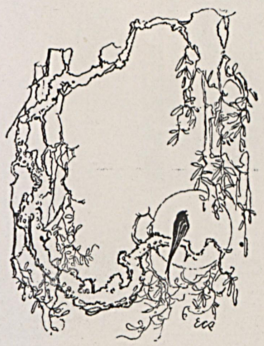
COOKED eels, according to an ancient tradition, if not promptly served and eaten, turn raw. It is so with some married men; upon the slightest provocation they tend to revert to the bachelor state. In the marital partnership the woman is apt to be the sole truly and permanently civilized and domesticated element; the man retains a "wild trait of his ancestors." In the presence of opportunity or temptation, he reverts to primitive barbarism, he resumes his bachelor habits, because all along he has remained a bachelor in spirit. Fetch a naked savage from Central Africa, send him to a first rate preparatory school, put him through Harvard; then ship him back home clad in high-tide trousers, brilliant socks, and other apparel according, with a head full of Latin, Greek, mathematics, and the newest philosophy, charging him with the mission of civilizing his old friends. If you seek him ten years later, you find him a naked savage again, with a ring in his nose, brandishing a spear, and jabbering his barbaric dialect mixed with bad Latin, his civilization sloughed, his learning half forgotten. So with the incurable bachelor who has taken a wife, become the father of a family, acquired a home furnished with oriental rugs, ancient mahogany, silver, motor cars, servants, and other appurtenances. Let but the repressive civilizing influence of wife and children be removed, and he instantly forsakes all these things to wallow in the barbaric joys of bachelorhood.

SOME incurable bachelors revert more easily and more often than others. There are those who begin the Jekyll-to-Hyde transformation as soon as they leave the house in the morning; there are others who dearly need the home telephone call in the midst of the business day to keep in arrest the threatened change; and still others can rarely resist the influence of the club, where the distinction of married and single is lost in the pleasing liquid blur of the cocktail hour.

PERHAPS the most serious problem presented to wives is that of the husband who has never been able really to think of himself as other than a bachelor. Such a man may be faithful enough in all his marital and domestic relations; he may cheerfully second his wife in doing all those things that women mysteriously like and men as mysteriously loathe to do; he may maintain essential neatness in the room peculiarly his own; he may acquiesce in domestic rites and ceremonies sacred to her and as naught to him; he may eat with thankfulness the food set before him, and remove from his chair gently the loathly cushion that he would like to cast into outer darkness; in fact, such a man may be a perfectly good working husband, yet his wife, if she be a woman of perception, will know that she has married an incurable bachelor. By these signs she shall know him: when his family departs for the summer, he delights to be left in the empty house, servantless save for one bleared old woman whose prime virtue is that she makes herself invisible. He delights to let himself in with a latch-key late at night. He revels in lingering at the club, talking war until long past his dinner hour. He pores over his paper at the table, luxuriating in silence. He reads himself to sleep in the small hours, and wakes at dawn to the consciousness of delicious loneliness. He has reverted to full savagery, and he joys in his pagan freedom.

OF course, there is no remedy for the incurable bachelor; his is a chronic disease, and the best that the tactful wife can do is to prevent it from becoming acute. Many a woman of deficient perception has fretted her heart out in a vain effort to accommodate herself to her own incurable bachelor. Such a woman believes she has married a husband, whereas in reality she is scandalously cohabiting with a bachelor over whom the parson at the altar has vainly mumbled an unconvincing form of words. With such a wife the incurable bachelor's chronic malady is apt to become acute and alarming.

AFTER all, however, there is something about these incurables that even a wife is apt to like, and they are pretty sure to be on affectionate terms with their daughters. The bachelor is primitive, savage, if you will; but the primitive belongs to the youth of the world, and so the incurable bachelor is apt to be also an incurable child. His daughters, come to young womanhood, suddenly recognize that their father is just a big boy. They look at other fathers, five or ten years younger than their own, yet worn and old, and rejoice in the ridiculous boyishness of the man who once stood to them for the embodiment of all earthly authority and wisdom. As to the wife, when she realizes that not age itself but only death can cure her husband's disease, that she will celebrate her golden wedding, if at all, with an incurable bachelor at her side, and that she will see him still a boy at ninety, she gives over the life-long attempt to make him what he ought to be, and, if she outlives him and has the courage of her convictions, she will write on his tomb: "Here lies a man that never grew up; the beloved bachelor of a faithful wife."



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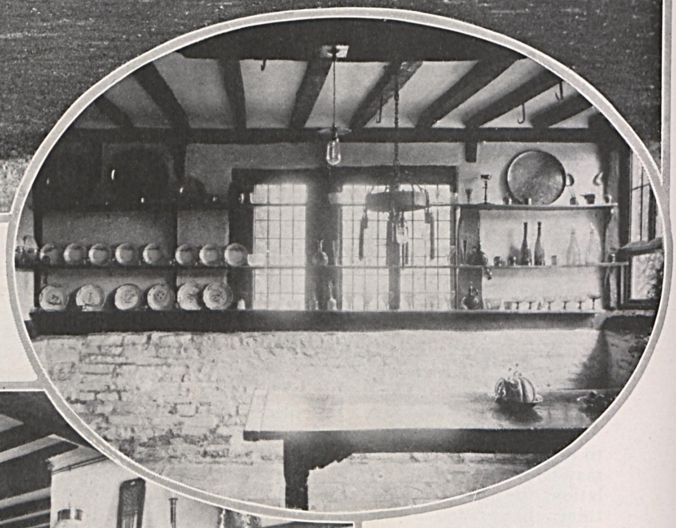
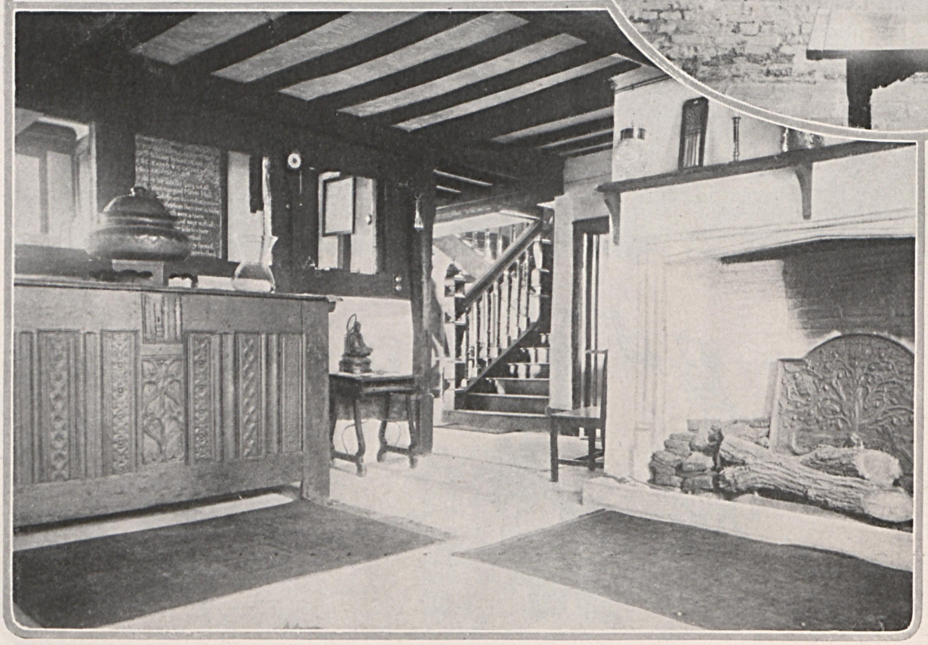
Photographs by E. Anthony Tyler, Stratford-on-Avon

At "Hall's Croft," the smooth lawn—what turf was ever like to the English turf?—leads from the house to the old bowling green and a terrace set with antique marbles. Along the high wall which bars the garden from the passers-by runs a line of magnificent trees, which further emphasize the sense of seclusion





The old kitchen, it would seem, has passed beyond its days of utility and become a museum to house a collection of quaint chinaware, beautiful old glass in odd shapes, trays of beaten copper and brass, plates and spoons of pewter, and old bells

In the hall stands a great cupboard made in Tudor days, with the richly carved panels and the large lock characteristic of the period. The fireplace might be dated by its Tudor arch, and the stairway is just as it was when Shakespeare's feet ascended it

THE OLD HOME OF SHAKESPEARE'S DAUGHTER IS NOW THE RESIDENCE OF MRS. FRANCIS LEGGETT

THE high gables and half-timbered walls of the picturesque Tudor house in which William Shakespeare dwelt at Stratford-on-Avon long ago became a part of universal knowledge, familiar through photograph and architectural reproduction. There is at Stratford-on-Avon, however, a house less widely known but only a little less closely connected with the great dramatist. In this house, which is similar in type to Shakespeare's own and which was known as "Hall's Croft," lived his daughter, Susanna, who married a Dr. Hall and was the mother of Elizabeth, later Lady Bernard; she had no children.

BEAUTY BY RESTORATION

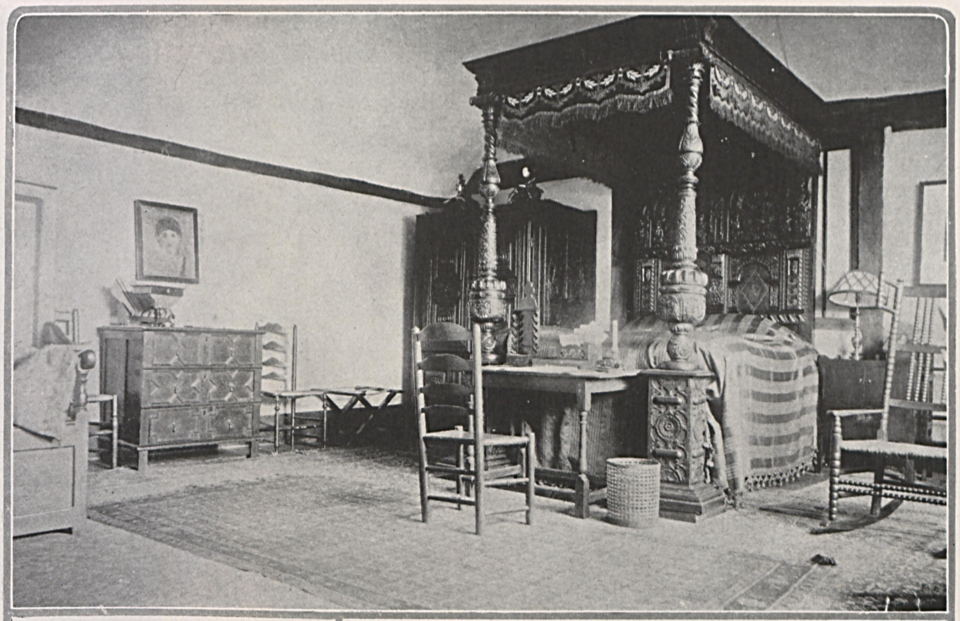
It is doubtful if this old Tudor house was ever so charming and so gay as it is to-day, for it was recently acquired by Mrs. Francis H. Leggett, a New York woman, who has long resided in England, and it has been carefully and faithfully restored and greatly embellished.

Much work was involved in this restoration, for long years in the hands of tenants who cared little for historical association or period style had reduced the interior to a general appearance which was nearer to Victorian than Tudor. The fine beamed ceilings had been plastered over and the paneled walls had been covered with coat upon coat of wall-paper until all trace of the paneling was concealed. Fortunately, however, these were only surface changes and were easily remedied, so that now the living-room shows again its beautiful seventeenth century paneling, and the fine beamed ceilings have all their old beauty.

AFFAIRS OF TO-DAY

To the original furnishings which remained in the house, and to those of contemporary period which she has collected, Mrs. Legget has added rare bits from the orient, such as the bronze Buddha in the hall, and she has made an interesting decorative feature of a collection of old Lambeth drug jars.

At this finely restored house the modern events are not forgotten in historic associations, for here are held some of the most diverting and interesting house-parties in all England. Mrs. Leggett's daughter, formerly Miss Alberta Sturges, is the wife of Mr. George Montagu, heir to the Earl of Sandwich. Her younger daughter, Miss Frances H. Leggett, is a favorite with English society and was one of the bridesmaids at the wedding of Miss Page, the daughter of the American ambassador, which took place in the Chapel Royal of St. James's Palace last summer.



That Shakespeare's daughter Susanna was a person of means and consideration may be judged by the splendor of her great four-poster bed, intricately carved and supported by the bulbous posts of the days of Queen Elizabeth

The seventeenth-century oak paneling in the living-room is, happily, intact, and it gives to the room that mellow richness which only such paneling can impart. The furniture is wholly in accord with the fine old room, as is the plain heavy rug

One of the few deviations from strict restoration is in the music room, where a striking design of trees is painted on white walls. This device, the work of a Russian artist, eliminates the walls and makes the room part of the garden

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Two photographs by White

Photograph by Reily and Way

Just before it donned sackcloth and ashes for Lent, Philadelphia society donned every sort of costume it could think of for the Bachelor Ball. Miss Eleanor Cuyler was a charming clown, and Mr. R. Penn Smith, Jr., was a jolly Jack Tar

At the old Knickerbocker Club in New York, was held the strangest of all dances, past, present, or Futurist, for the benefit of various French war charities. It called itself the Cubist Ball, and it more than lived up to its name. Miss Edith Mortimer, one of the guests, wore a many-colored tunic of the sort to make the Cubists look to their laurels

Photograph by Strauss

At the Cubist Ball, Miss Audrey Osborn (left) and Miss Mercedes deAcosta were as alike as two Post-impressionist paintings. Their trousers were of royal purple silk, and the strange yellow and purple patterns of their green silk smocks out-moderned the Modernists. Each topped herself with a short wig (but a gay one) of furious Futurist red

On March 4, the members of the Junior League were the busiest members of St. Louis society, for that was when they produced their musical play, "Love in a Toy Shop." Miss Marie Church, Miss Margaret Wright, and Miss Marie Wight (left to right) helped make it the great success that it was

PHILADELPHIA DANCES ATTENDANCE ON THE BACHELORS; NEW YORK, ON THE CUBISTS

THE JUNIOR LEAGUE OF ST. LOUIS SETS ITSELF TO MUSIC AND GIVES A PLAY

© Mr. and Mrs. Braden

Mrs. Walter Gill Wylie, Jr., was Miss Estelle Clark, daughter of Mrs. W. Campbell Clark of New York. The wedding took place at West End, New Jersey, where the bride's mother has a country place. Mr. and Mrs. Wylie spent their honeymoon in the south

Photograph by Brandenburg Studio

The wedding of Miss Edith Lucile Adams, the daughter of Mr. Robert Franklin Adams, to Mr. Jules Glaenzer took place early in February at St. Thomas's Church. It was an unusually pretty wedding, for the church was decorated with spring flowers, and the bridesmaids, who wore mauve gowns, carried pink and purple flowers tied with broad mauve ribbons. The bride, who made her début two seasons ago, is noted for her individuality in dress, as well as for her beauty

THREE BRIDES WHO FORESAW THAT JUNE BRIDES WOULD BE AS MANY AS JUNE ROSES, AND SO WERE MARRIED DURING THE WINTER, WHEN BRIDES ARE RARE AS ORCHIDS

© Ira L. Hill

One of the brides of the early winter was Mrs. John W. Minturn, who was formerly Miss Cecile Fenton Gifford, the daughter of Mr. Frank E. Gifford of Jamestown, New York. After their honeymoon Mr. and Mrs. Minturn went directly to "Hillside Farm," Mr. Minturn's residence at Syosset, Long Island, which they will make their home

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PURVEYOR *to* HIS MAJESTY *the* BIBLIOPHILE

Rigorous Training and Unflagging Ambition Prepared Marguerite Lahey as Binder of Rare Editions and Manuscripts

By LIDA ROSE McCABE

Photograph by Peter A. Juley

For a manuscript of the time of Henri II, a treasure of the Morgan library, the tooling accords, as the laws of binding demand, with the period of the manuscript

Bookbinding requires not only delicacy of touch, but strength. Miss Lahey stands at the press, upon the manipulation of which depends excellency in binding

The guest book for the Morgan library is bound in brown levant with inlaid design in lighter browns and tooling in gold. On each cover are the Morgan arms

FINE bookbinding had its beginning in the work of the monks and saddle-makers of medieval France. Even the layman is more or less familiar with the beautifully bound, illuminated manuscripts of the monks, but not every one, perhaps, has noted the similarity between the kind of tooling used on these old French volumes and that which may be seen on the small leather trunks of the same period. From this similarity, it is assumed that the old saddle-makers who made these leather-bound trunks were also the earliest makers of bindings.

It was not until the sixteenth century that bookbinding became a trade, and the bookbinders then established themselves in the Latin Quarter of Paris in the same locality which they now occupy. Among the names connected with the development of bookbinding in France (for France is the leader in this art, as in many another) is that of Jean Grolier de Servier the Vicomte d'Aguisy, who lived in the sixteenth century and was noted as a bibliophile and a designer of beautiful bindings; and that of Le Gascon, the most brilliant finisher of bindings yet known, who lived during the seventeenth century and whose tooling designs were taken from the lace of the period.

During the early eighteenth century, the custodians of the lore of bookbinding were the Drôme family, whose tooling designs were derived from the architecture of that time. Next in sequence came the Trianon tooling, adopted from the decorations of the Grand and Petit Trianon, and then Empire tooling. In 1830 a tooling which is closely identified with the romantic school was introduced, and in 1870 there came into use the most difficult of all types of tooling, the linear, which calls for absolute perfection of execution.

FINE BINDERS OF TO-DAY

There are now in the city of Paris over twelve hundred bookbinders, many of whom look upon their work as an art, and in this attitude they receive ample encouragement from the French bibliophile. In America, collectors of fine books are less numerous than in France, and craftsmen who make of bookbinding an art are yet more rare. Among this limited group of American makers of fine bindings is Marguerite Duprez Lahey, whose work has deservedly high standing and includes many bindings for editions de luxe and manuscripts in notable private libraries of America.

Of Huguenot and Virginian descent, Miss Lahey was born in Brooklyn, New York, and the foundation of her training in bookbinding was laid in Alfred Schleuning's bindery in the Old Chelsea district of New York, at West Twenty-third Street, to which fashion flocked in wake of the arts and crafts movement of fifteen years ago. Among the fellow workers of Miss Lahey at this tentative period were Miss Mary Parsons; Miss Winifred Ives; Miss Annie Bigelow, now Mrs. Butler Kenner Harding; Miss Georgie B. Cook, now Mrs. Carlos de Heredia; Miss Charlotte Warren, now Mrs. William Greenough; and Miss Muriel D. Robbins, now Mrs. Cyril Martineau. To these fellow pupils bookbinding was a hobby rather than a serious pursuit. Miss Lahey alone carried her work to the achievement of high professional distinction at home and abroad.

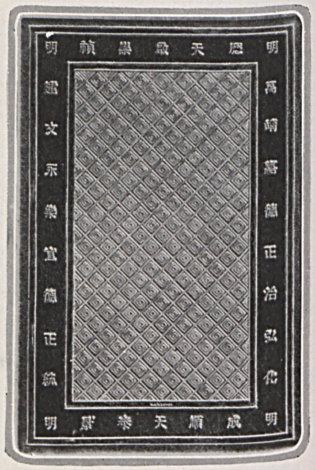
Schleuning was a hard taskmaster. After two years of strenuous work in his bindery, in order to learn tooling (for tooling and binding are separate crafts) Miss Lahey went to Paris. Thanks to the solidity of the fundamental training in Old Chelsea, Miss Lahey was admitted to the atelier of M. Jules Domont, a distinguished finisher of bindings in Paris. For the last fourteen years she has divided her time between Old Chelsea and the ateliers of the Latin Quarters of Paris, where she rents, as is the custom, a bench in the workshop of some well-known binder, and thus obtains the privilege of using his machinery and has the opportunity of studying through personal observation his particular methods of work.

Tooling, as has been said, is a craft wholly distinct from binding. Blind tooling, which is tooling without gold, is done with water and a warm tool, the heat of which is increased as the impression dries. This process imparts a natural polish to the tooled lines without hiding the ground color of the leather, which, however, becomes several shades deeper in tone by reason of the heat and moisture. Genuine tooling is radically different from the rapidly done commercial tooling, which gives a solid black line which fades to gray in time.

MASTERS OF TOOLING

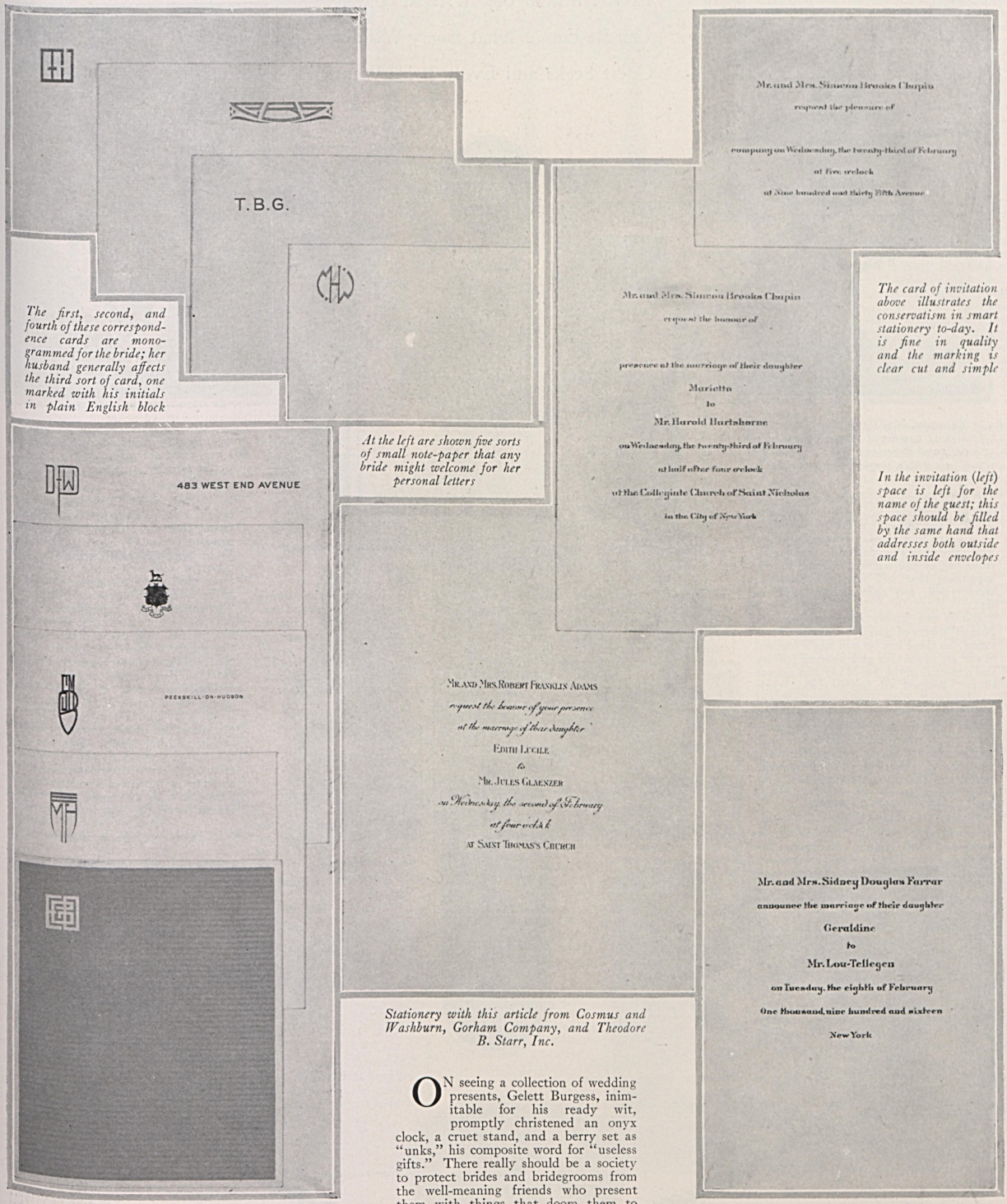
In the bookbinder's apprenticeship, blind tooling naturally comes before gold tooling, and Miss Lahey studied its various types and processes under Marius Michel, one of the great masters of tooling in Paris. She was then, of course, eager to attain equal perfection in gold tooling. Fine gold tooling has the brilliant effect of metal inlaid in leather. It is the work of the sure steady hand acquired by long training. As perfection was Miss Lahey's ambition, her wish was naturally to learn gold tooling under the acknowledged master of that difficult art, Pierre Mercier. M. Mercier, unfortunately for her ambitions, was a man of wealth and worked only for love of the work. His only pupil was his son. Miss Lahey's ambition was too great to be daunted, however, and so she

(*Continued on page 116*)



In the catalog of the famous Chinese porcelain collection, the outside is counterbalanced by the elaborate doublure

TO POST BEFORE *and* AFTER THE CEREMONY



The first, second, and fourth of these correspondence cards are monogrammed for the bride; her husband generally affects the third sort of card, one marked with his initials in plain English block

At the left are shown five sorts of small note-paper that any bride might welcome for her personal letters

The card of invitation above illustrates the conservatism in smart stationery to-day. It is fine in quality and the marking is clear cut and simple

In the invitation (left) space is left for the name of the guest; this space should be filled by the same hand that addresses both outside and inside envelopes

Small note-paper may be marked with a simple monogram, with a coat of arms, or with a monogram severe in design to harmonize with the lettered address. A very dainty paper is gray striped with a fine gray rib

Stationery with this article from Cosmus and Washburn, Gorham Company, and Theodore B. Starr, Inc.

This announcement, the invitation beside it, and that to the right above the middle are examples of the smart wedding announcement and invitation. The stationery on this page is reduced to one-fourth its size

ON seeing a collection of wedding presents, Gelett Burgess, inimitable for his ready wit, promptly christened an onyx clock, a cruet stand, and a berry set as "unks," his composite word for "useless gifts." There really should be a society to protect brides and bridegrooms from the well-meaning friends who present them with things that doom them to everlasting suffering unless their courage to do away with the noisome things is greater than their sentiment and sense of duty. One would like to send apostles

(*Continued on page 126*)

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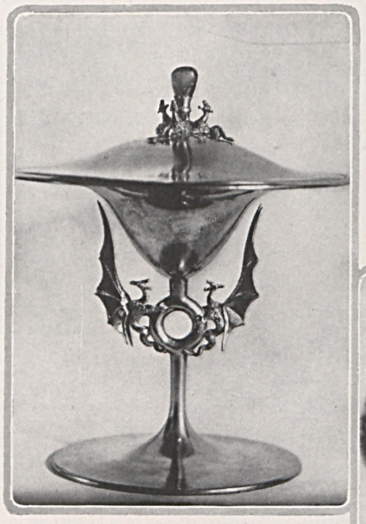
THE END *of the* QUEST *of the* WEDDING GUEST

In the Studio of an Artist Jeweler Can Be Found What Every Wedding Guest Seeks and Every Bride Wants

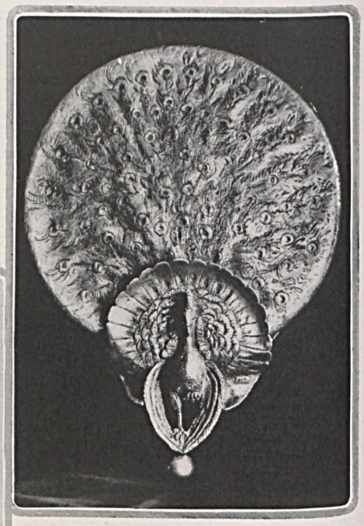


The standard of this unique silver compote dish is hammered into a winged dragon design of Venetian origin; it is gilded and set with a single topaz for a handle

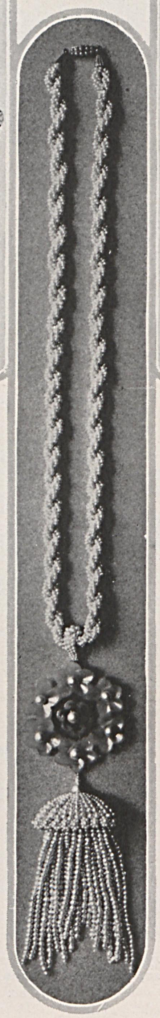
A tiny French box of silver is set with an antique cameo and is delicately enameled

Conventional jewelry is not lacking at this artist's studio. This square wrist watch is most unusual; in it a delicate tracery of platinum is just an excuse for myriads of tiny diamonds and contrasting inlays of black onyx

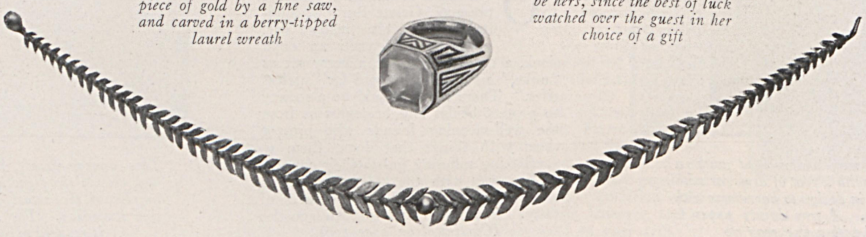
The jewels and their settings are of kinds to suit all individualities and occasions. Each is different enough to be individual, yet not so different as to be odd. This brooch is of silver set with a large oval moonstone



Rarely lovely is this mirror of silver wrought by the eye and hand of an artist into a peacock design; it does not need color to make it appear lifelike



Much of the jewelry in this studio is of the gorgeous oriental type, as is this seed pearl necklace with pendant of jade and pearls



The gold Grecian necklace below was cut from a large piece of gold by a fine saw, and carved in a berry-tipped laurel wreath

Give a bride a moonstone ring and good luck will obviously be hers, since the best of luck watched over the guest in her choice of a gift

THE occasion of a wedding is the occasion also for the search for the unusual gift. If the gift is to be a piece of jewelry or silver it is more then ever desirable that something out of the conventional be found, something that will not be hackneyed, stereotyped, too uninterestingly familiar.

But if one knows where to look for unusual pieces of jewelry, many are to be found, for there has been of late a renewal of the art of making and wearing jewelry and a revival in the use of old and unique silver. Women are insisting that their jewels as well as the interior decorations of their homes shall in some way be individual. The old family silver and jewels are always treasured possessions, since they possess some heritage no other piece could have. Heirlooms, hand-wrought pieces, and articles made after one's own design to suit oneself—these are the things that are individual.

Therefore modern makers of jewelry are studying closely the old fine art of jewels and their setting, often going far afield for their inspiration. Nowadays skilled artizans are setting stones and molding metals and blending colors that have long been the heritage of the east and long overlooked in the west; and they are using their talents to recover the fine workmanship of the old Greek, Roman, and Etruscan goldsmiths.

JEWELS, THE FIRST EXPRESSION

This new-old art finds expression in the studios of Marie Zimmermann, at the National Arts Club. In the mastery of her art she has developed the talents of a sculptor, a chemist, a painter, an assayer, a potter, a lapidary, even a carpenter, for unique pieces of furniture are to be found in her studio. But she is first of all a goldsmith, whose productive period is just beginning.

This artist's jewelry is of frankly barbaric beauty. It is pagan. "Jewelry is a barbarism," it seems to say, "so let us be honestly, proudly, nobly barbaric." There are carved gold shoulder clasps caught with garlands of pearls that meet in front in a jeweled pendant with a Ceylon ruby at its heart. From a rope of pearls swings a Persian tassel of gold and topaz foaming with forty thousand seed-pearls, a jewel gorgeous enough to have been inspired for "Schéhérazade." A ponderous Russian dog-collar of white silver is set with huge moonstones that catch gleams from all the jewels around it. There are ivory combs of intricate carvings, gold hairpins, old blue Russian buttons of silver and enamel, ornaments of carved Chinese ivory set in carved gold, and ornaments of jewels set in golden lace-work. Distinctly oriental is this leaning towards rich coloring in unusual jewels. But the jewels made by this artist are not all gorgeously oriental. There are necklaces of diamonds and pearls, quaint or slenderly delicate. Such jewels as diamonds and pearls are almost invariably kept without color.

NEXT COME ROOM ORNAMENTS

Miss Zimmermann follows her art through its natural course from jewelry to jeweled room ornaments. Here, again, her oriental tendency is evident. For instance, she has made a dagger (and even the sharp steel blade was made in the studio) as splendidly jeweled in case and hilt as any oriental blade could be. One jewel box of silver and gold, studded with jewels, is exquisite enough to receive crown jewels. Even a bromidic paperweight is no longer bromidic, for on it two exquisite golden figures dance joyously on a golden ball, and a topaz is its base. Sir Galahad does not scorn to serve as a bronze door-stop, nor St. George as a bronze door-knocker. A will-o'-the-wisp dances away the prosaic duties of an electric bell plate, and the gracious figure of Romance transforms a murky ink-well into a thing of delight.

The working of metals into bowls and vases is part of the art of a goldsmith. In the studio there is a room devoted to copper pieces—copper

bowls and plates of glowing hues that range from amber to turquoise. Copper vases and flower bowls are beginning to fill the place long held by glass and pottery. Modern metal art can give to copper the beautiful colors given to it by metal workers of antiquity, and there is no danger of breakage; if the pieces are bent or dented they can be easily repaired. This copper ware has also been adapted for table use by being heavily plated with silver or gold.

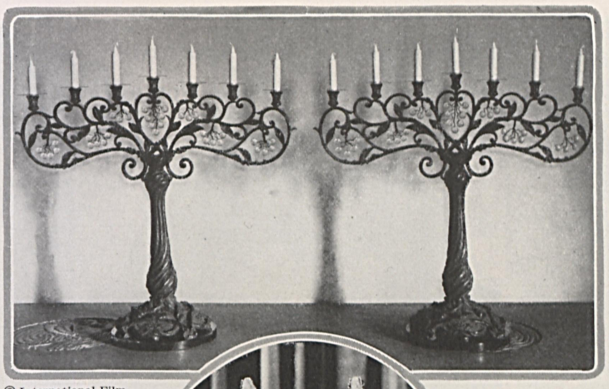
From her goldsmith's work, this artist has been led to try her skill in the allied arts. One room in the studio is entirely in the style of the Middle Ages. There are wrought-iron chandeliers and candlesticks and door-knobs; the tables and chairs and benches in the room are massive as the old Gothic furniture had to be; one medieval-looking piece of furniture upon investigation proves to be a modern typewriting desk. Crowning the room is a pair of lofty seven-branched candlesticks in a mistletoe design, laden with white berries of pure crystal. In this, as in the other rooms, everything was designed and executed by the one artist. They all exemplify the Ruskin ideal that the intrinsic value of an object is increased by the painstaking labor and care that is wrought into it.

The Gothic furniture was carved by hand and colored in dull shades. It was made from solid planks two and one half inches thick, and put together, as the old furniture was, with wooden pegs. It was rubbed to a finish which is neither dull nor bright, and which does not mark like varnish or shellac; in a bright light, it has a metallic luster. The hinges and locks were hand forged. The candlesticks and candelabra in the same room were hand forged from black iron; the copper reading light, designed like an old candle holder, was wrought by hand.

HOW IS THE WORK DONE?

The processes of work represented in the studios are almost as varied as the objects, and they are quite as interesting. Although Miss Zimmermann does her blacksmithing herself in an old blacksmith shop near her Pennsylvania farm, her goldsmith's work she does in the studio. No one would suspect the light, cheerful, orderly room of being a smithy. True, there is a ruddy glow of coals, but it comes from an open grate. True, the smith wears an apron, but it is of fresh blue gingham, not of leather. Her tools are many, but they are small and bright and are laid out in their drawers with the precision a surgeon uses. And the forge —alas for romance!—the forge, inspiration of poets, pivot of social life in the village, the forge is a gas jet.

The work of this artist as a goldsmith demonstrates her versatility. Goldsmithery requires a delicate touch and patience, not strength. The bronze candlesticks, for instance, were first modeled over a form built upon lead pipe and copper wire. They were modeled in two pieces, the base and the branches, and from these hollow molds were made in plaster. This plaster mold was used to make a casting in hard red wax. The two wax pieces were then joined, and the whole was finally given a finishing modeling. The wax was packed in a clay mold and fired until it had run away and burned out, and the molten bronze was then poured in. Next the bronze was chased, colored, and polished, and last of all, the crystal balls were cemented into place.



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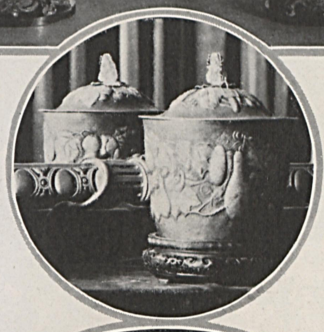
The bronze seven-branched candlesticks above were cast from a wax form carved in a mistletoe disign, and were tipped with tiny white berries of crystal



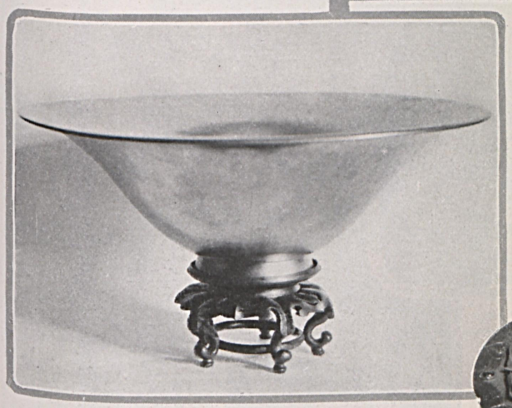
The punch bowl at the left is made of one piece of silver, with the gourd vine design hammered up painstakingly, and a carved crystal set into the cover for a handle

HER WORK AS A GOLDSMITH

Different again is the process necessary for making a delicate lacework platinum brooch. This is built up of tiny pieces cut from a flat piece of platinum, and these pieces are painstakingly soldered together. This is a long and tedious process, for the platinum solder flows only at a very high temperature, much higher than is required to melt gold. For this reason the making of a heavy platinum seal ring is less intricate than the making of the brooch. For the ring a heavy bar is cut down nearly to its finished form, turned until it becomes a circle, recut, and engraved for enamel. After it is enameled, it is polished and the stone is set.

A big silver jar with a crystal handle was made from one large piece of virgin silver. This piece was hammered until the form was perfect; the design was then hammered up from the inside and finished outside by careful chasing. The handle of Chinese carved crystal was fastened on by strong silver wires through the cover.

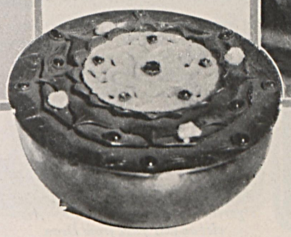
Miss Zimmermann is an American of Swiss descent, and the first in her circle of friends to insist on making her own living after her own bent. She was a little girl when she took the usual art course. But shortly after she started, she began to show a fancy for working in gold and silver instead of in marble or on canvas, and began to study the methods of metal working of the ancients. Her instructors told her that it would be many years before she could hope for results, and after almost fifteen years of work and study this artist gave, last January at the Ehrich Galleries, her first exhibit. Though she has worked in an expensive medium, she has proved the vocational possibilities in her profession by making it pay for itself from the start. Her jewelry was first sold among her acquaintances until it became more widely known. Her copper pieces are now handled by Herter looms.



Modern metal art can now give to copper the strange and mellow colors given to it by the metal workers of antiquity; or a bath of silver or gold will transform it for ornamental table use

This silver box is to hold cigars, but in reality it is just a setting, on four turquoise balls, for carved flowers to which jade, coral, turquoise, and lapis lazuli all add their colors

The cover of a wrought gold jar is carved and set with sapphires and fresh water pearls about and within a carved jade center



A silver sweetmeat jar, a broad-lipped copper bowl, and a bronze vase show that the old metals the ancients used can, by care in modeling and working, take the fine forms of the ancient pieces

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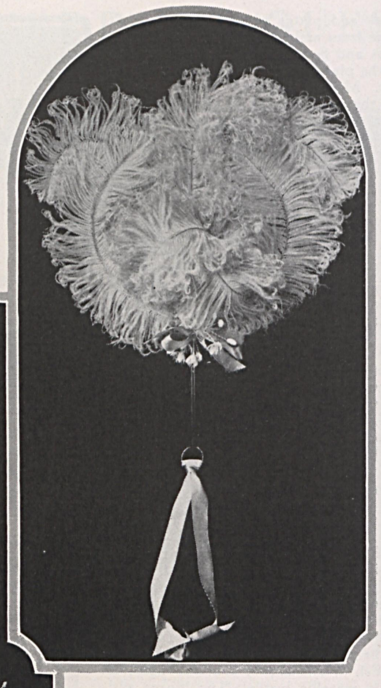
FAVORS, GIFTS, AND DECORATIONS WHICH FILL ESSENTIAL PLACES IN THE WEDDING WORLD

A diminutive orange tree takes root in a puffy ball of white ribbon and crêpe paper and blossoms as a wedding orange tree should. The tiniest of electric bulbs forms the center of each orange blossom and, on occasion, lights the tree

The hollow center of a round bride's cake is filled with sprays of orange blossoms; and high above these worldly considerations are a Louis XIV bride and groom

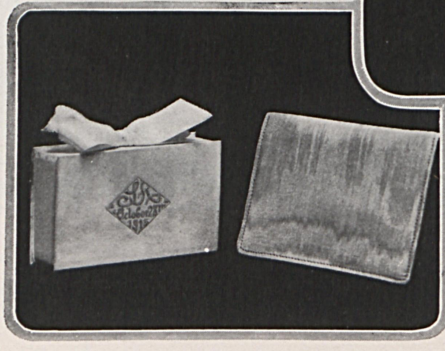


A fan made of feathers curved and twisted into a shape somewhat like a bridal bouquet is still further bound to femininity by a shell handle and a ribbon loop and bow. It comes in colors to match the bridesmaids' gowns

A powder-box (above) is satin-covered and the initials of the bride or—if one will—of the bridesmaid are enclosed in a painted orange blossom wreath

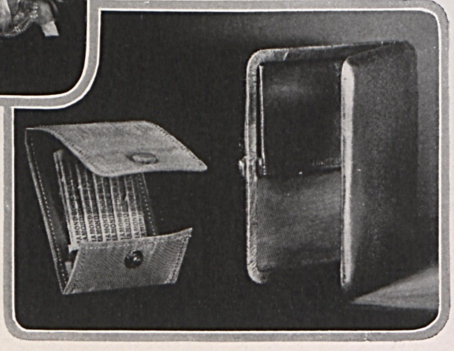
A silver-bound leather cigarette case for the usher is tied with ribbons and an orange blossom is caught in the bow which keeps in place the place-card

A horn (above), tied with orange blossoms and ribbons, is filled with confetti. The white porcelain basket is to be filled with bonbons



An initialed card case (left) comes in a delicate shade of moire. The newest wedding-cake box is satin-covered and boasts a satin hinge

A favor for the usher—lest masculinity be overlooked—is a gold leather cigarette case and match safe. Articles on this page from Dean



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Rosina Galli, première danseuse of the Metropolitan Opera Company, finds a few spare moments to rest and study music in her New York apartment. Miss Galli led the ballet in "Goyescas," and gave a remarkably finished and subtle interpretation of the Spanish dance

No, it isn't a stage costume, it's just a Laurette Taylor costume, taken in her London apartment. Leaving "Peg O' My Heart" safely ensconced in the hearts of all London, Miss Taylor has returned to appear in "The Wooing of Eve," by a friend of hers,—her husband,—J. Hartley Manners

Anna Case (right) left opera to sing in concert this season, and abandoned concert singing, in its turn, in favor of vacationing at St. Augustine. Miss Case was snapped in the garden of the Ponce de Leon Hotel while taking a hard-earned rest after a most strenuous round of golf

Photograph by James P. Martin

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One scarcely knows whether to speak of Billie Burke as Florenz Ziegfeld's wife, or to speak of Florenz Ziegfeld as Billie Burke's husband; so perhaps it is safer to call them Mr. and Mrs. Ziegfeld, and remark that they are snapped at Palm Beach, where Mrs. Ziegfeld acted for the "movies"

© Bain News Service

Mme. Johanna Gadski (left), photographed in her New York home, turns attentive eyes to the spring prophecies of Vogue. She was an extremely earnest worker at the German Bazar which was held recently in New York, and for this benefit Mme. Gadski dressed a charming little doll

WHEN THEY ARE NOT SINGING, ACTING, POSING, OR DANCING, THESE ARE THE THINGS THEY DO

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THREE TENETS OF THE CREED OF THE TROUSSEAU APPEAR HERE TOGETHER, THE WEDDING GOWN, THE SUIT, AND THE AFTERNOON FROCK

THE BRIDESMAID, CHIEF UNDERSTUDY OF THE WEDDING, WEARS A FROCK THAT ALL BUT RIVALS IN QUAINTNESS THE CHARM OF THE STAR'S FROCK

The traveling suit for the bride is cut conservatively. In the skirt, narrow plaits are pressed in, front and back, and plaits below the shoulder yoke give a bit of fulness to the semi-fitting jacket. The buttons are of white pearl, and the vest is white piqué. Even a bride with her sudden access to many pockets will appreciate two pockets all her own

For semi-formal afternoon functions a bride will find a dress of midnight blue voile gabardine made over biscuit colored chiffon exceptionally appropriate. The collar of chiffon and the cuffs which are lined with it are of a flaring temper, and the bodice crossed in its way forms a belt buttoning on the apron which is looped up and lined with chiffon. The collar takes a whimsical turn to lie flat in back

No part of a wedding is lovelier than the train of bridesmaids. The bridesmaid's frock above is made of silver blue taffeta, and over the taffeta is hung an overskirt of chiffon just a shade lighter and upon this are quaint old-fashioned puffed quillings of matching tulle. A petticoat bound and corded in the Velasquez manner distends the skirt at the sides only and allows it to hang flat in front and back

White satin remains, both by the preferences of brides and by convention, a most desirable material for the wedding gown. In this satin gown, silver and pearl beads embroider the close bodice, from a corsage knot of orange blossoms dangle silver tassels, and an overskirt shows a lining of silver cloth. The silver-embroidered train hangs in a graceful sweep from the shoulders and shows beneath it the undertrain of tulle. Models from Bergdorf and Goodman

CARLIER AND ODETTE AND LELONG SPEAK OF THREE THINGS THAT SPEAK FOR THEMSELVES

A TRIO OF HATS, A DUET OF BLOUSES, A COAT SOLO; AND ALL TO THE TUNE OF FASHION'S PIPE

So charmingly unconscious is she in the face of the peril of an alighted bumblebee that one at once suspects the truth—the bee is iridescent and safely fastened to the upturned brim. Odette designed the hat and carried it out all in blue,—the straw, the silk, and the ribbon which bands it

One expects to allow hats some latitude, in the way of brims, at least. This Carlier hat brim of glazed brown straw has such soaring aspirations that it scorns all trimming save cockades of Nattier blue satin and steel beads. Gray silk ruffles itself about the neck

A hat must droop becomingly that it may not belie its "fascination" edge of transparent chiffon; and as Carlier elected to make it of dark blue chiffon, it was wise to line it like ceertain clouds, in rose color; moreover, to be thoroughly consistent, the symbol of summer was added—a green-leaved pink rose

It takes all kinds of coats to make a mode; some may boast great length, and others, great width. This coat of serpentine green taffeta boasts neither, but depends on the personal equation of a quaint cut, slashed side pockets, and frills of varying sorts and dimensions

A blouse of white organdy is embroidered in blue to match—who knows what?—perhaps to match the disposition of the day. Of an equal blueness are the tiny buttons of blue and white porcelain which edge the gay pocket and fasten the exceedingly high collar

Another blouse of white organdy is delicately embroidered in shades of brown and has, as collar, simply a square of muslin and Valenciennes lace. Small buckles of pearl render service where service is due. The coat and the two waists on this page were designed by Lelong

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WHEN MME. JENNY MAKES LINGERIE AND BOUDOIR GOWNS SHE IS TRANSPARENTLY HONEST ABOUT HER HANDIWORK, EVEN THOUGH AT TIMES SHE SEEMS TO CLOUD HER ARGUMENT WITH LACE

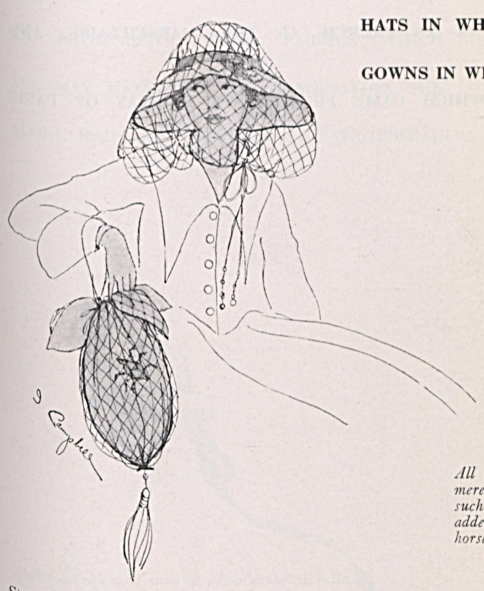
Surely it is not always unpropitious to find oneself under a black cloud. Moreover, this cloud is lined, so that it is not, if you look into it, a black cloud, but a white one—a combination of white mousseline veiled, thanks to Mme. Jenny, with black Chantilly lace

Call it a combination if you will; it is really "a Jenny." One can tell "a Jenny" by the ribbons, just flecks of bright color; here they are rose. It is of pink voile-de-soie and cream lace; it is perishable, of course, but economy lies in satisfaction, not durability

This tea-gown may well be called "Venus," since it reminds us, yet without imitation, of the classic lines of the Greek draperies; the material follows the natural figure, is neither loose nor tight, neither fitted no draped. It is made of soft white satin and gold braid with sheer white mousseline sleeves; the color scheme of it alone is traditionally Greek and would go far to justify its name

There is this about a tea-gown—one may have in it effects often too "artistic" for gowns. The wide cape drapery that distinguishes this tea-gown is of bronze tulle embroidered with gold, and it holds up (though it may be that the hoop does the work and the cape gets the credit for it) a broad flounce of grège filet lace, beneath which bronze tulle gilds a plaited rose satin underdress

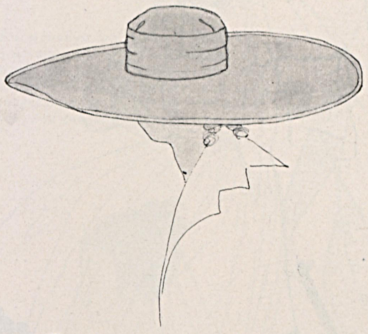
HATS IN WHICH ONE GOES TO THE BEACH, AND GOWNS IN WHICH ONE STAYS AWAY FROM THE BEACH



Strange things have been caught in fish-nets; but surely the most remarkable catch was this hat of Wenchow straw covered with maize linen and trimmed with an embroidered spider. As for the fish-net, it's just a plain every-day one, except that it's dyed blue. The bag matches the hat

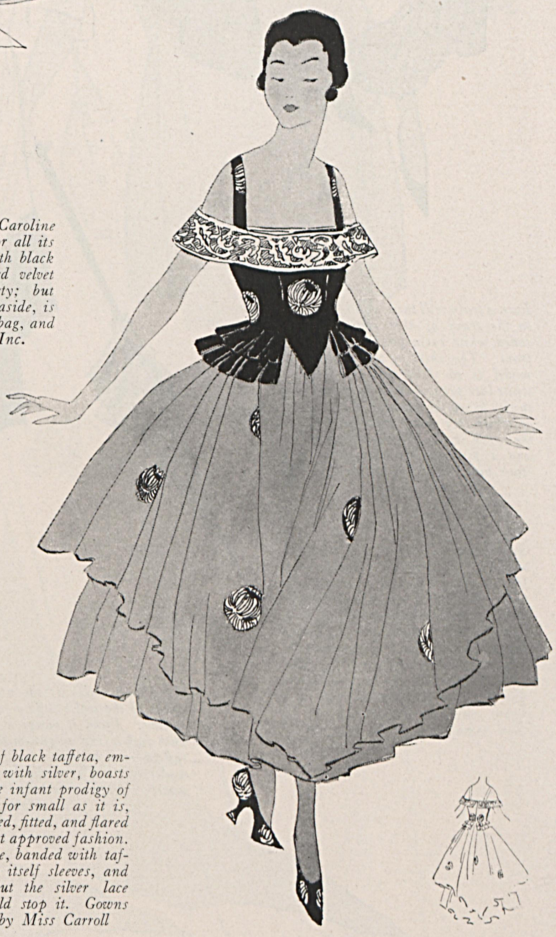
All that glitters is not gold; sometimes it's merely metallic ribbon striped blue and silver, such as makes this tiny hat. Suzanne Talbot added a pert silver bow, then she took black horsehair braid, frilled it, tied it in a bow in back, and—well, now look at it

The blue duvetyn coat of this beach set stops just short of being a cape, and the hood wears itself inside out, to show its lining of silk striped like peppermint candy. The designer, Lucie Hamar, was so wrapped up in the coat that she had only time to tie a bit of pongee gaily on the blue duvetyn hat



To look at it from the top, this Caroline Reboux hat is a sedate thing for all its vast brim, for it is covered with black taffeta, and only two tiny red velvet wings interfere with its sobriety; but the underbrim, all seriousness aside, is of flame colored straw. Hats, bag, and wrap shown by Clairville, Inc.

The pink taffeta bodice came just a moment too late, so pink net and pink bead embroidery started without it. The skirt flung itself to the four winds and billowed out in a great cloud of pink taffeta; like every other cloud, it has its silver lining, for its hem, plain to be seen, is faced with cloth of silver



A gown of black taffeta, embroidered with silver, boasts a veritable infant prodigy of a bodice, for small as it is, it is pointed, fitted, and flared in the most approved fashion. Black tulle, banded with taffeta, calls itself sleeves, and nothing but the silver lace bertha could stop it. Gowns shown by Miss Carroll

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TWO GOWNS AS FRENCH AS THE MARSEILLAISE, AND A GOWN WHICH CAME FROM SPAIN BY WAY OF PARIS

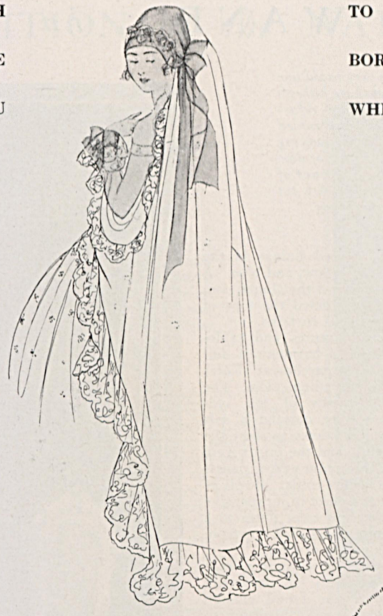
Even a train will turn, you know, so the train of this silver-brocaded white satin gown falls in front. The skirt of this Callot model is so short that the soft white lace petticoat has an opportunity to see the world. A cloud of white lace floats from one of the pink tulle shoulder-straps, and a pink feather and rhinestone butterfly lit on the bodice, so there it stays

Spanish as Spain itself, yet bearing the unmistakable hall-mark of Paris, is the Doucet gown of black satin below. Green rhinestones and black bugles form a glittering V on the bodice, black lace fills in the opening, and frills of soft black lace drip over the shoulders. The skirt is peppered with tiny green polka dots,—polka dots de luxe, for each is a little green rhinestone,—and a train of black tulle, glistening with rhinestones, shadows it

An honest collar is the noblest work of Chéruit, and the collar of the white taffeta frock above is both upright and square. From it hangs a cape of white chiffon, banded with just a line of gun-metal taffeta, and more gun-metal taffeta—much more—bands the overskirt and makes the underskirt. The girdle is a twist of white taffeta and an utterly irresponsible bow. Gowns on this page shown by Mollie O'Hara

AN ARTIST-BRIDE TOOK FABRICS WHICH ALL MAY HAVE AND THE IMAGINATION SHE ALONE HAD AND PRODUCED THIS TROUSSEAU

TO THIS DESIGNER GOES THE CREDIT OF BORROWING INSPIRATION FROM SPAIN ON WHICH TO BUILD A WEDDING GOWN



It is a boudoir cap. It begins at the forehead and ends at the heels. And it is really the simplest thing—a two-yard square of dotted net, bordered with lace, caught for a cap by a broad band of ribbon, and caught at the wrists for fancy

Royal blue and silver is a color scheme to tempt an artist and a bride. The frock is of silver cloth with great hanging pockets lined with royal blue chiffon, and the belt and cuffs are of royal blue velvet binding lengths of old royal English embroidery lined with blue chiffon. Silver tassels are worth their weight

It would take a wiser husband than a honeymoon husband to help her into this coat, but that is its delight and her delight and his delight. It is of rough white corduroy in two pieces, opening on the shoulder, and it hangs thus smartly just to tempt the amateur. The muff cuffs (or cuff muffs) are white fox, and the collar fastens head over tail on one side; the lining is of Mediterranean blue crêpe meteor, for it is a steamer coat

The gown is of white velvet and tulle and Spanish lace,—velvet draped over all, tulle held to crisp folds by pearls, lace in a fichu tassled with pearls low against the train. And the train—well, first comes a train of tulle frills, then the split velvet train of the frock, then a tulle train which begins at the shoulders under the pearl strands and ends in sweeping yards of velvet; and over bride and gown hangs the tulle veil. As a last word, should we mention the pink net lining or Velasquez cuffs?

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The MAGIC WAND *in* DECORATION

The change in the mode of decoration has been a very rapid one in recent years, and many Victorian relics which have hitherto been tolerated are now definitely banned. Since complete refurnishing, especially for a country house, often seems an unwarranted expense, a group of clever New York women have been studying the possibilities for the transformation of this ugly and out-of-date furniture to something modern and attractive. Some account of their work is given here, and Vogue will be glad to furnish the addresses of the decorators to those who may desire them.

IT has often been said that the true metier of the decorator consists, not in the furnishing, but in the unfurnishing of houses—that almost every home contains the wherewithal of a distinctive and delightful dwelling-place, did its owners but know what to eliminate and how to "play up" the really good furnishings in their home. Often this process of elimination does not mean dispensing with entire pieces of furniture; it may be confined to such merited distinction as may be wrought with saw and plane upon that "constructed ornament," which, since the day of the invention of the scroll-saw, has obliterated from the minds of many makers of furniture the beauties of "ornamental construction."

DECORATION BY ELIMINATION

Such changes as this, combined with a knowing use of paint, fresh papers, and inexpensive hangings, will totally transform a hopelessly Victorian house into something gay, modern, and effectively up-to-date. The small country house, which not infrequently is equipped with the outworn furnishings of the city home, is one of the most fertile fields for this sort of decoration.

So great are the possibilities of this eliminative decoration that a group of clever New York women are now making a profession of pruning furniture, as tree men prune orchards. To these new decorators go the puzzled mothers whose young daughters rebel at asking their friends to "that ark of a place in the country," and who are themselves too busy to attend to redecoration of this type; yet who hardly feel ready to incur the expense of entirely new furnishings.

On this page are pictured two rooms from a house lately rehabilitated by one of these clever decorators, whose aim is not to furnish anew, but to make the most of the furnishings already in a house.

AS TO RESULTS

The bedroom pictured at the bottom of the page was one of those early Victorian affairs, furnished in the faded blue manner familiar to all those who have ever owned an old-fashioned house. A faded blue and yellow paper covered the walls, the yellow furniture was knobbed, spiked, turreted, and inlaid with dark mahogany and upholstered, tufted, and fringed in characterless blue satin. A dreary tan and blue carpet covered the floor. In this room the first step, of course, was to scrape the walls. These walls were next paneled in French proportions with simple wood moldings and painted a soft cream yellow, and the carpet was dyed a deep French blue, so dark as to obscure the pattern.

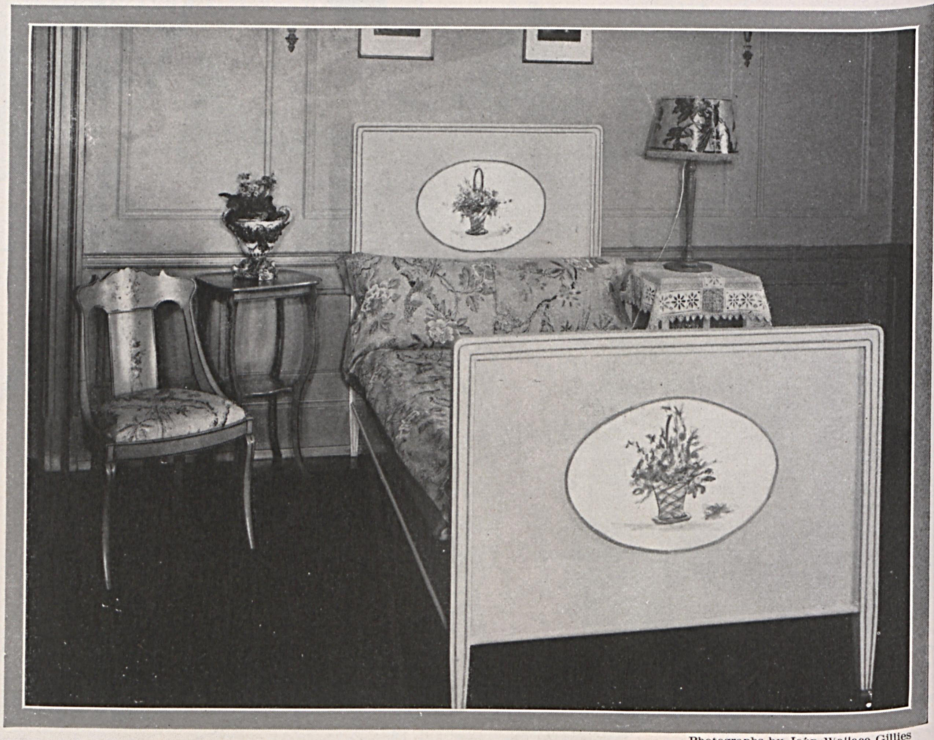
Attention was now turned to the furniture, which underwent a pruning process which eliminated the useless and encumbering ornament and left the furniture simple in line and varied only by a slim line of dark mahogany inlay. On the bed and a few of the other pieces, this mahogany formed ovals, and in these the decorator painted a dainty design of French baskets and flowers in soft rose, yellow, and blue. Trailing vines in similar colors decorated other spaces on the furniture, and a delightful rich blue chintz eclipsed forever the faded blue coverings. To the *chaise longue* were added cushions covered with organdy, through which showed linings in the three colors—rose, yellow, and blue. A bed cover was made of the chintz, and valances of chintz crossed the tops of the plain net casement curtains.

All the electric fixtures and tablelights were painted a harmonious dull blue and fitted with parchment shades decorated in the prevailing colors. The tarnished gold frames of the old-fashioned prints were painted a soft blue, cleverly rubbed down to show the gold in high lights, and the prints were rehung against the cream yellow panels with soft blue tasseled cords. Bowls of pleasing design and glaze in inexpensive pottery gave the final color notes to a room which, from a Victorian dungeon, had become the gayest of rooms.

In similar spirit, the decorator went through the bedrooms of the entire house. Wherever she found enough really good old mahogany furniture to dominate the room, she carried out the decoration in the old colonial chintzes, and she filled in, where extra furniture was needed, with simple things of harmonious design. In rooms where the original furniture was unpleasing in line and color, she skilfully altered the line and then painted the furniture.

(*Continued on page 144*)

When well-proportioned paneling has replaced dreary wall-paper and a plain carpet covers the floor, half the re-decorator's battle is won



No one who sees this country house bedroom at present would dream that a few months ago it was an early Victorian horror and that scarcely a piece of new furniture has been purchased to work the present transformation

Photographs by John Wallace Gillies

The SPRING EXHIBITION of the NATIONAL ACADEMY

A decorative canvas, which took its brilliant color scheme from peacock's feathers and red-gold hair, and told of the east in its feeling for grace of outline, was painted by F. Edwin Church and was merited winner of the Thomas B. Clarke Prize

Among the very able pupils of Sergeant Kendall is Christine Herter, whose "Study of Light and Shade" won the Second Hallgarten Prize. Though as yet speaking the language of the master, this young artist shows ability to think and to see for herself

AFFAIRS are dull at the Spring Academy,—so dull that even Sergeant Kendall's "Sphinx" rouses but the slightest ripple of excitement. More than enough has already been said of this meretricious presentation of an unclothed model and a skeleton, a work in which wisdom of the Sphinx or of any other variety is as conspicuously absent as is beauty itself. This canvas represents a morbid tendency happily rare in American art, but it can hardly be said to merit even the moderate excitement which it has created. Though the Academy exhibition is none the better for its presence, it is certain that no beholder will be any the worse for seeing it.

Despite the low average of merit in the exhibition, the leading prizes were won by paintings of high excellence. To Charles Rosen who, contrary to the principles of the Redfield-Schofield school, puts both poetry and beauty into his snow-covered landscapes, were awarded both the First Altman Prize and the Inness Gold Medal. His canvas, "Winter Sunlight," followed a favorite plan of his in combining an open stream and a snow-bound landscape. Both are bathed in the cool radiance of winter sunshine, and the liquid depths of the slowly moving water contrast pleasantly with the white solidity of the banks, giving to the frozen landscape a sense of life which is like the hint of spring in February skies.

The Thomas B. Clarke Prize for the best figure composition was the meed of a high-keyed decorative canvas by F. Edwin Church, called "The Peacock Girl." Something of oriental feeling for outline distinguishes this canvas and the brilliant colors taking their key from the peacock feathers and the red hair, are rich and harmonious. It is to be regretted that clumsy modeling of the hands detracts from the excellence of so handsome a canvas. The gay, wind-blown composition

(*Continued on page 154*)

The decorative formula which Joseph Pearson has developed, and of which he makes such telling use, is well illustrated in "By the River," with definitely painted foreground, middle distance of water, and misty background

Photographs by Peter A. Juley

Both the Altman Prize and the Inness Gold Medal were awarded to "Winter Sunlight," by Charles Rosen, an artist who finds in winter landscape beauty to which the Redfield-Schofield school is blind

Though winner of the First Hallgarten Prize, "The Strollers" of Arthur Crisp is below the usual level of his work and is marred by an over-hot color scheme of reds, insufficiently relieved by cooler colors

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SEEN *on the* STAGE

Not Shakespeare, But the Uncritical Essayist with His Solemn Assumptions "Spoils the Pleasure of the Time"—Amid Unworthy Revivals and Mirthless Farces One Company Plays Masterpieces

By CLAYTON HAMILTON

© Mishkin

Leo Dietrichstein's current success is "The Great Lover," in which he plays Jean Paurel, a world famous singer and a talented, enthusiastic, and versatile lover. Mr. Dietrichstein was photographed at the William Winter Testimonial, where he generously presented an act of his play

TWO years ago, the three hundred and fiftieth anniversary of the birth of William Shakespeare was allowed to pass unnoticed in the English-speaking world; but, this year, a loud noise is being made in celebration of the three hundredth anniversary of his death. Has his greatness grown appreciably in the brief interim between April 23, 1914, and April 23, 1916? or did he confer a bigger benefit upon the world by dying than by being born? These curious questions might afford a theme for some such meditative commentator as Sir Thomas Browne. . . .

At any rate, whether reasonably or not, we find ourselves at present in the midst of a tercentenary celebration. It is meet that we should celebrate great men, for the best of all we know and think and feel has been inherited from heroes who lived and died before us and lit the torch which we but carry on; but it is always a little difficult to batter ourselves into a special ecstasy of celebration to fit the casual falling of a date upon the calendar. It isn't really natural and human, for example, to care more about George Washington on February 22 than on February 21 or 23. The human mind is like the weather in abhorring anniversaries. Furthermore, there is something in the very nature of true love which precludes a public protestation and imposes the modesty of reticence. No man who cared profoundly about Lincoln would want to make a public speech on Lincoln's Birthday.

These reasons may account for an apparent note of artificiality in much of the noise that is being made about Shakespeare in this year when his death is being celebrated lustily. Hundreds of hard-working essayists (including, one regrets to note, the present writer) have dashed into print with special articles about him; and the general effect of all these articles has been to obscure the comprehension of the man and of his work. The trouble with nearly all these compositions has been that they were written in the unreasonable mood of eulogy instead of in the reasonable mood of criticism. The only real way to establish the memory of a great man in the mind of all posterity is to tell the truth about him, for nothing in the world can finally prevail but truth; and to say too much is just as devastating to a hero's proper fame as to say too little. No more honor can be done to Cæsar by pretending that he was a god than by pretending that he was an inefficient general. What criticism seeks is truth; but criticism is sorely disturbed by anniversaries.

It is totally uncritical, for instance, to assume that, merely because Shakespeare died in 1616 instead of in 1615 or 1617, he is the greatest poet that ever lived. No accident of dates can dim the uttermost preeminence of Dante Alighieri, the one poet whom "those who know" admit to be divine. A thousand artificial essays in eulogy of Shakespeare, written by well-meaning people who have never even read the "Divina Commedia" in the original Italian, will not so much as raise a smile upon the perfect face of the only perfect poet. *E ciò sa 'l tuo Dottore.*

It is also totally uncritical to pretend that Shakespeare is the only Elizabethan poet-playwright who is worthy of being remembered on April 23, 1916. Such a claim could sensibly be made only by people who had never read "Edward II" or "The Duchess of Malfi" or "The Maid's Tragedy": but many of the celebrating essayists appear to fall into this category. Mount Everest is the highest peak in the Himalayas; Mount Blanc is the highest peak in the Alps; but really to appreciate the height of either peak, it is necessary to realize the height of the surrounding mountains.

It is also totally uncritical to claim that, because "Othello" is a great play, a miserable fabrication like "All's Well that Ends Well" must also be considered great; or that, because the scene of the murder in "Macbeth" is greatly written, the long speech of the bleeding sergeant in Act I, Scene 2, must also be admired. Shakespeare was, in truth, an annoyingly uneven artist, both in respect to structure and in respect to style; he made plays that were very, very good and plays that were very, very bad; he wrote incomparable passages and despicable passages, and to overpraise his poorest work is just

A fresh sprig for the Washington Square Players to add to their laurels is "Pierre Patelin," a French farce of the fifteenth century. Patelin (Roland Young) aided by his wife (Josephine Meyer) feigns madness so he will not have to pay his draper (Walter Frankl); which goes to show that the insanity plea was known even in the fifteenth century

Photograph by White

Photograph by White

"The Taming of the Shrew," by William Shakespeare, an English dramatist who has been much in the limelight of late, as produced at the Irving Place Theatre

For the past year, Laura Cowie has been playing the leading feminine rôles in Forbes-Robertson's productions. Miss Cowie is photographed as Ophelia

Photograph by White

In "The Great Pursuit," Marie Tempest appears with all her usual Marie Tempestuousness, merely another way of saying success

Photograph by Mishkin

Willette Kershaw plays Anne Bullen in Sir Herbert Tree's production of "Henry VIII," making the stage Anne as bewitching as the original Anne must have been

Sir Herbert Tree's production of "Henry VIII" is a brilliant spectacle, and his performance of the rôle of Cardinal Wolsey, a striking piece of characterization

as dangerous to his deserts as to underpraise his greatest work.

But, after all, no appreciable harm can possibly be done to Shakespeare by any of the host of hard-working essayists who are making a loud noise in celebration of his death. More harm, perhaps, is being done to him in the theatre itself by pretending that "Henry VIII" is a great drama and that "The Merry Wives of Windsor" is a great comedy, by pretending that "The Tempest" is a play about America, by pretending that the "Macbeth" of Mr. Josef Urban, oddly interrupted now and then by strange noises and rather merry bits of business, is the "Macbeth" of Shakespeare, and by pretending that the general public really loves a civic masque as it loves a ball-game and cares as much about Mr. Percy MacKaye as it cares about Mr. Christopher Mathewson. On every side we seem to be beset by certain solemn assumptions in which there is discernible a note of insincerity. It is this that "spoils the pleasure of the time." As Lady Macbeth said at the outset of the sorriest of banquets, "The feast is sold that is not often vouched, while 't is a-making, 't is given with welcome"; and there is nothing more depressing to the mind than a celebration which seems at all to lack the note of spontaneity.

(*Continued on page 132*)

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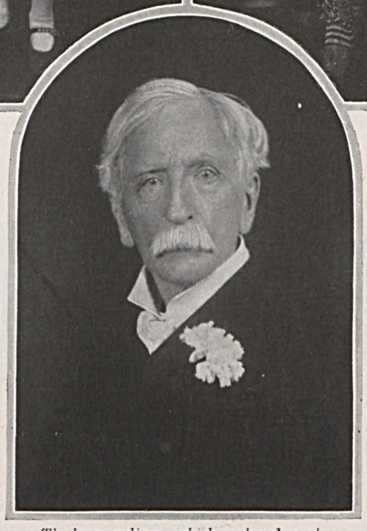
Louis K. Anspacher, author of "The Unchastened Woman," was an officer of the court in "A Winter's Tale"

Fred Eric was an ingratiating Gratiano and a picturesque one, in a scene from "The Merchant of Venice"

Viola Allen, from whose suggestion grew the whole William Winter testimonial, was Viola in "Twelfth Night"

Mrs. Sol Smith, the oldest American actress, appeared in her famous rôle, the nurse in "Romeo and Juliet"

THE WILLIAM WINTER TESTIMONIAL AT THE CENTURY THEATRE WAS A FITTING TRIBUTE TO THE DEAN OF CRITICS



The huge audience which gathered at the William Winter Testimonial was proof positive of how deeply and widely the veteran critic, poet, and essayist is beloved

FAMOUS SHAKESPEARIAN PLAYERS GAVE THEIR SERVICES AND APPEARED IN A MASQUE OF SCENES FROM SHAKESPEARE

Photographs © Mishkin

Eric Blind was Petruchio in a scene from "The Taming of the Shrew," in which Kathryn Kidder reappeared in her beloved rôle of Katharine

Julia Arthur and Orrin Johnson gave a scene from "Romeo and Juliet," for, of course, there could be no Shakespearian masque without it

With Viola Allen in the scene from "Twelfth Night," Fuller Mellish, who has been playing in "The Merry Wives of Windsor," appeared as Malvolio

Designs © Mrs. O'Kane Conwell

"Zenobie" (left above) is a person of most artistic convictions, and she has all the courage of them in this costume, — three-quarters Futurist, the rest Egyptian,—whereof the colors are vermilion, purple, and gold

"Margot" (right above) is an extremist, even to her red locks. With all the lure of the orient, added to a little private lure of her own, she wears yellow chiffon, to which is added the weight of sapphires and emeralds

(Middle above) Botticelli, with a dash of Bohemia, must have inspired the costume for this dancer of spring. Her misty blue and green chiffon draperies are bound close with silver ribbons, and strange flowers dot her strange mauve wig. Not content with one bluebird, for happiness, she carries a whole flock of bluebirds, for ecstasy. Costumes made by Schneider Anderson

THE COSTUMES MRS. O'KANE CONWELL DESIGNED FOR "COME TO BOHEMIA" ARE THE BEST PRESS AGENTS A NEW MUSICAL COMEDY COULD HAVE TO PREFACE ITS NEW YORK APPEARANCE

Judging from the Russian costume above (every country sends its representatives to Bohemia), Russia must be considerably warmer than we have been led to believe. It—the costume, not the climate—is a blaze of orange, blue, and silver, weighted with black fur and topped with a silver head-dress dripping brilliant beads

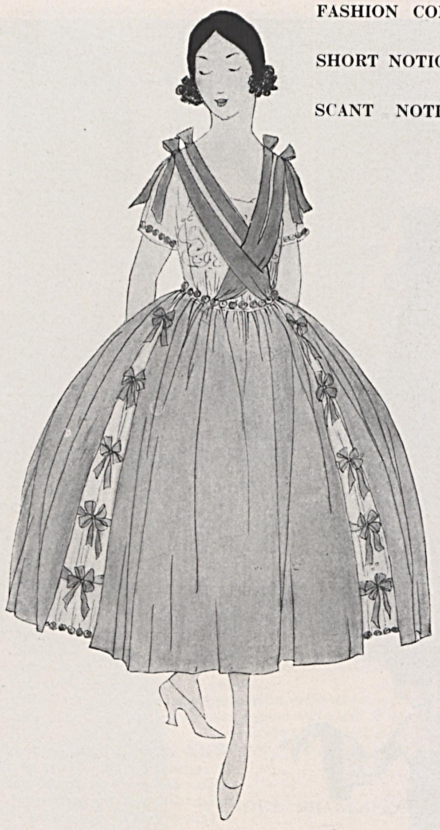
This naive little art student—oh, it requires true naïveté to wear a costume like the one above—aspired to be a Greek shepherdess, though she achieved her ambition only by crook. A leopard skin is wrapped about her blue and gold robes, gilded goats' horns spring from her head-dress, and she carries brilliantly colored fruit

Strictly according to Bacchus is the classically mad dance with which this slim Bacchante (right) enlivens Bohemia. Her draperies of furious flame color are splashed with deep purple as if stained with wine, and on her feet are sandals of leopard skin. She clashes gold cymbals, heavy with grapes, to emphasize her wild rhythm

(Left) When the Turkish costume comes to Bohemia, it straightway becomes much more Bohemian than Turkish. It is a soft swirl of orange and yellow, all looped and banded and crisscrossed with pearls. Instead of a sleeve, there's a green parrot (a most Bohemian parrot), who forms a wonderful foil to the Turkish delight

FROM THE OLD WORLD INTO THE NEW—DESIGNED BY CALLOT AND IMPORTED BY KURZMAN

FASHION CONTINUES TO GIVE SHORT NOTICE TO SKIRTS AND SCANT NOTICE TO SLEEVES

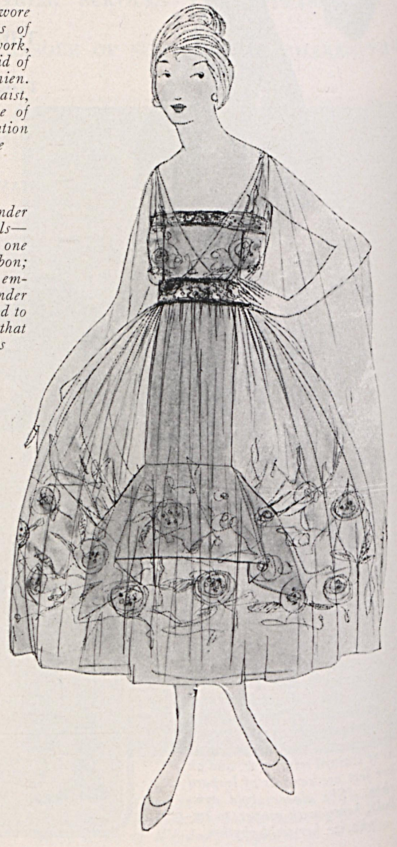


Stripes are not always what they seem, for the broad bands of this dance frock are none other than net tucked to give the appearance of stripes. White satin shimmers through the net and ventures forth to form the girdle which holds a cluster of rosebuds to match the wreaths that circle the skirt

As demure a maid as ever wore a similar gown in the days of harp playing, fancy needlework, and sentimentality is this maid of downcast eyes and modest mien. Her skirt, the straps on her waist, and the true-lover's knots are of electric blue faille over a foundation of pink satin, tulle, and lace

Fair as a goddess and divinely tall must she be if she is to wear this turquoise blue evening gown of heavily ribbed grosgrain silk brocaded in satin of the same color; the train pointedly follows the example of the skirt. A cerise silk flower tops the bodice and gives tidings of cerise tulle sleeves to come

To begin with, there was lavender satin, then there were panels—two of them, one front, and one back—of cerise moire ribbon; then drapery of purple tulle embroidered in purple and lavender silk and white glass beads; and to end with, an evening gown that fulfilled all great expectations



ROYANT AND REDFERN BELIEVE THAT THE FATE OF MANY A FROCK HANGS ON ITS PETTICOAT

BOURNICHE AND MARGAINE LACROIX DESIGN WIDE PETTICOATS FOR A WIDE-SKIRTED MODE

Widest of all the wide petticoats of a wide-skirted season is this Redfern model of gray taffeta ruffled with gray chiffon. The capacious "pockets" are not what they seem, for their sole purpose in life is to insure the necessary width at the hips

IMPORTED BY KURZMAN

A slip of gray blue chiffon is roundly scalloped and banded in gray blue taffeta. A frill of the taffeta tops the bodice and a cording of it gives substance to the shoulder bands. The "spread-wings" are the modern interpretation of the side bustle

Like the book of Nature in autumn, the Margaine Lacroix petticoat "getteth short of leaves." The "leaves" are of purple taffeta corded on the edges. If one is observant, one notices that the upper ruffle is assisted in its outward course by puffs of taffeta

Inspired by the powder-puff which she holds with such engaging preciseness in her right hand, Royant designed the slip to give her the proper "powder-puff" silhouette. The materials are pink taffeta and plaited bands of pink chiffon

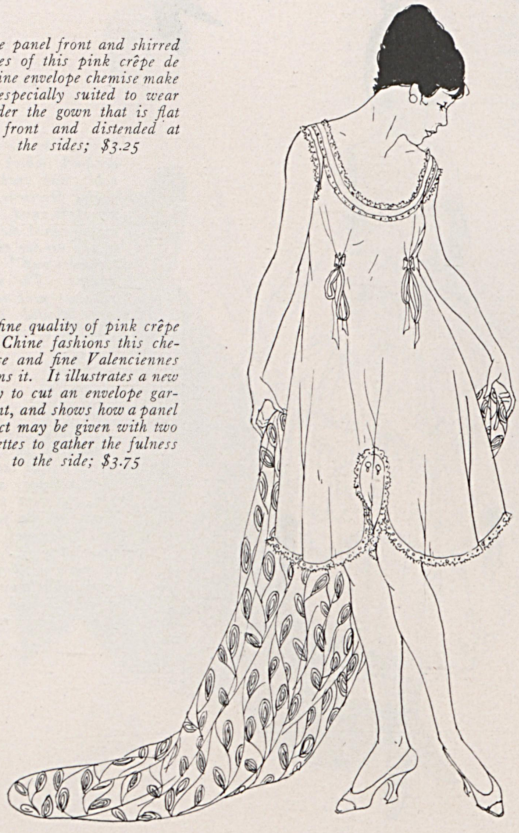
After Bourniche finished petticoating the demure little lady at the extreme upper left, he went to the limit—of the page—and designed this frivolously frilly slip of white net flounced with white lace and trimmed with ribbons of pink satin

THE MAY COUNTERS ARE PILED HIGH WITH LACY GARMENTS, TO WEAR UNDER SHEER SUMMER DRESSES

The panel front and shirred sides of this pink crêpe de Chine envelope chemise make it especially suited to wear under the gown that is flat in front and distended at the sides; $3.25

A nainsook petticoat is made not usual by two deep ruffles of batiste. Valenciennes lace and insertion follow the way that is pointed out to them, as do a few French rosebuds, too; $2.90

An underslip must be neither bulky nor slimsy, and one of flesh colored net contrives to avoid these extremes by plaiting throughout bodice, skirt, and ruffles. Ribbons bind the ruffles; $8.75

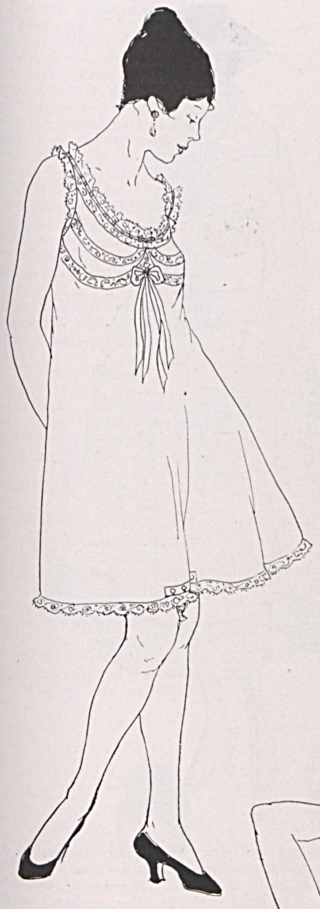


A fine quality of pink crêpe de Chine fashions this chemise and fine Valenciennes trims it. It illustrates a new way to cut an envelope garment, and shows how a panel effect may be given with two rosettes to gather the fulness to the side; $3.75

An exceedingly dainty pair of knickerbockers is made of white flaxon striped evenly with one sheer and one heavier stripe; $1.25. The bodice is of flesh colored habutai silk, straps and all, with tiny bows of satin and picot edges for finishing; $1.35

LINGERIE ADAPTS THE EMPIRE STYLE AND GIVES A DOUBLE GUARANTEE IN THE WAY OF SHOULDER STRAPS

Note:—The lingerie articles illustrated on these two pages are purchasable only in May at the prices quoted. Vogue will furnish the names of the shops on request



Valenciennes lace is ruffled on every edge of this nainsook chemise in princesse style, and festoons of insertion and a ribbon bow with fluttery ends trim the front. The buttons are pearl; $1

Did this nightgown of flesh colored or white batiste not have the comfort of sleevelessness to recommend it, it could rely on the chic of the Empire waist-line for favor. It is trimmed with lace medallions of cut appliqué, and satisfying bow-knots of ribbon; $2.95

The fulness is adroitly handled in this envelope chemise of white batiste by tucks caught just below the bust-line with insertion. Ribbons form the doubly guaranteed shoulder straps; $1.95

Correct, simple, graceful in cut, is this envelope chemise of nainsook. A band of French knotted embroidery finishes the top, and double ribbons prove that two straps are better than one; 95 cents

Below a yoke of embroidery and lace an envelope chemise of white batiste hangs nearly straight in box plaits. The shoulder straps are ribbon, and a ribbon is laced in and out of the yoke; $1.95

By reason of the smartness of the cut, the adaptable collar, and the lining, this coat can be of unusual utility; its fabric can be chosen to suit one's particular needs. In olive or tan covert, $59.50; in serge or shepherd's plaid, $45; painted liséré hat, $8.50

The blouse in this costume for morning wear in the country is made to order, and is made entirely by hand. It is of linen, white or colored or both together; $20. The skirt is shepherd's broken plaid, white with a black over-plaid, $3.89

A coat of wool jersey cloth comes to remind a woman that the breezes about her country estate may be cool; coat, $30. The hat of Belgian split straw faced with silk (blue, perhaps, faced with cerise) is excellent to wear with it; $15

SEEN *in the* SHOPS

Summer Afternoons and Summer Girls and Summer Frocks Are the Trio That Rounds Out the Season

Top-coats and Jersey Silk Costumes Are the Bond That Weds the Sportswoman to Her Sports

Note.—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Avenue, N. Y.

THE elaboration which one finds this season in every garment in one's wardrobe extends even to coats, though coats are ordinarily kept extremely simple. This elaboration in the new top-coats is a matter rather of intricate construction than of trimming, and this gives to them a more subtle smartness than has been evident in coats for some time. This effect is marked in the model sketched at the upper left. There is about this coat the appearance of simplicity, yet a close examination reveals the new elaboration of details. One such detail is the double front yoke, which extends down well over the arm in the dropped shoulders that are so distinct a feature of the mode. The sleeves, also, are unusual. The double collar fastening, while not new, is very smart, and the half-belt at the front is a very original touch. The coat is made of covert cloth, a fabric which, with summer, one begins to see in a number of the new models, and this coat is in an excellent olive shade or in tan, lined throughout with a fancy silk lining. The large buttons are bone, of a shade that tones in well with the color of the cloth. The coat comes also in black or navy blue serge, lined with matching satin, or it comes in black and white shepherd's plaid, in which material it makes an excellent coat for country-side wear.

The hat of fancy navy blue liséré straw has an extremely novel trimming, four painted motifs which are stenciled directly on the straw. These motifs are placed one at the front, one at the back, and one at each side, in spaces left free for them by a band of ribbon which is drawn in and out of openings around the base of the crown. The hat is bound in navy blue wax braid.

Georgette crêpe is a material just suited to such a blouse as this,—sheer, delicately colored, softly becoming; $8

The coat at the upper right on page 94 is of the type which is exceedingly useful for country wear. It is made of wool jersey cloth in the most delightful colorings, and is particularly well tailored; it is pocketed, belted, buttoned with buttons of the material, and finished with a collar which may be drawn close about the neck. The hat worn with this is a becoming mushroom shape and is of a practical conservative size. It is of Belgian split straw and silk and comes in various colorings, but is particularly smart in navy blue straw faced with cerise silk and trimmed with a bow and buckle of cerise silk.

FOR SPORTS

The sports coat at the upper right of the page is designed especially to go with the little sports dress which is pictured with it and which is shown in detail in the sketch beside it. The coat is of "La Jerz" silk, the smart new sports silk. This silk comes in various attractive colors; for instance, the coat may be purchased in a tan and white stripe with white La Jerz collar and cuffs, or in green, blue, or rose, striped with white.

The hat worn with the sports coat is a moderately sized mushroom shape in a combination of straw and ribbon, for ribbon trimmings are the new trimming for such hats. In this combination the top and the underbrim are of straw, and the sides of the crown and the upper brim are made of strips of grosgrain ribbon that begin at the top of the crown and fan out to the brim. The little flower is also of the straw. The hat comes in combinations of white straw and green ribbon, or white straw and rose ribbon, or in solid colors.

An interesting feature of the sports dress to be worn with this coat (and illustrated beside it) are the cuffs, which are so arranged that they may be turned back and linked above the elbow in order to make the sleeves short for tennis or canoeing. The dress comes in plain white La Jerz, trimmed with bands of the same silk striped in one of various colors. In the attractiveness and rather unusual character of the material and the simple practical cut lie the charm of this frock. The belt is of leather of the color of the stripe in the silk.

The hat worn with this frock is of purple liséré straw with a band of purple moire ribbon about the crown and with a little fancy edge of the ribbon as its only trimming.

In the middle at the top of the opposite page are shown a blouse and skirt such as are excellent to wear in the morning in the country. The blouse will be made especially to measure by a smart shop in New York. It is made entirely by hand, which gives it the fineness of finish not otherwise possible. It comes in linen, either in all white or in a color with white collar and vest and white cuffs. The collar, vest, and cuffs are slightly stiffened, so that the waist appears particularly crisp for morning wear. The soft sheer jabot is trimmed with a narrow lace edge.

The skirt worn with this blouse represents one of the best values seen in the shops this season. It is made of shepherd's broken plaid in white with a black over-plaid. It is well tailored and is trimmed with black and white buttons, and it is pocketed, as such a skirt should be.

The blouse in the sketch in the lower middle of the opposite page is an exceedingly becoming model made of Georgette crêpe either in white bound with a color or in one color bound with another. The double collar and cuffs are an unusual finish, and where is the woman to whom soft flared frills are not becoming?

AND FOR SUMMER AFTERNOONS

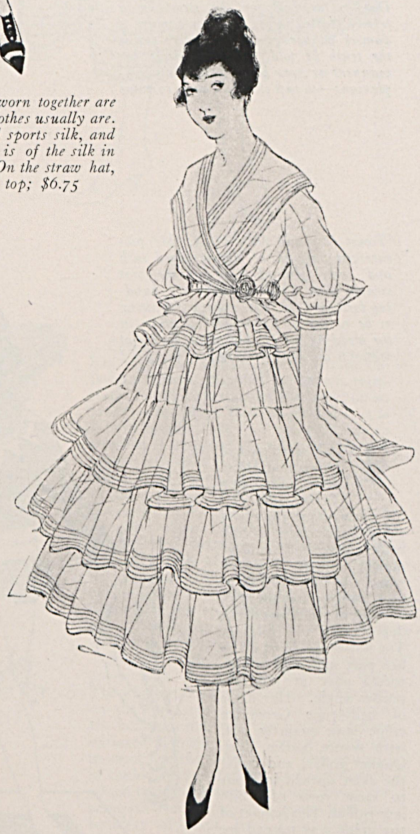
Two most attractive frocks are shown at the lower right and left, both of them charmingly youthful and delicate. The frock in the sketch at the lower right is made of white net trimmed at every edge with bands of satin ribbon, either pink or Nile green. It may be had also in all white for graduation wear. The surplice collar gives the quaintly old-fashioned sloping shoulder line the season has brought in, and the frilled and bouffant effect of the frock marks it of this season.

The frock at the left is made of white cotton voile—and, by the way, voile and similar fabrics, such as the old-fashioned etamine, are being used more and more. This voile is dotted with Copenhagen blue or rose, the color of which is matched by the bands of organdy which are used for trimming. To the sleeves the frock owes most of its distinction, for puffed sleeves are really the sleeves one should wear.

To wear with the coat pictured beside it a frock is made of white sports silk trimmed with bands of the striped sports silk of which the sweater-coat is made. The sleeves may be linked back, above the elbows; frock, $27.50. The hat is of purple liséré; $10.50

This coat and dress when worn together are more practical than sports clothes usually are. The coat is of a new striped sports silk, and the frock (shown beside it) is of the silk in plain color; coat, $21.50. On the straw hat, ribbons fan out for a top; $6.75

Voile and etamine and such sheer and old-time fabrics are being revived along with old-time styles. This frock is voile dotted with Copenhagen blue or rose and edged with colored organdy; $15.50



This frock is of white net, as frilled a frock as the season boasts. Every ruffle stands out crisply under satin ribbons, white or colored, and a surplice waist furthers its old-fashioned air; $35

THE YOUNGER GENERATION

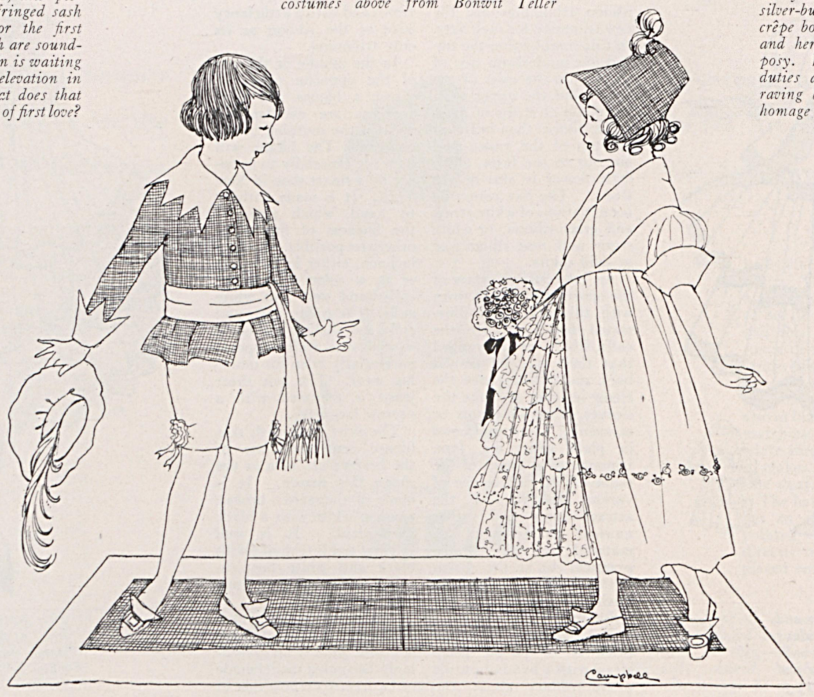
Dorothy romping in the garden may be as boisterous as romping could suggest; Dorothy dressed for the street in a trimly plaited serge suit is as demure a damsel as her grown-up sister; for if the truth be told, Dorothy selects her manners as some ladies select their complexions—to suit each and every costume

As precarious as the inner workings of an antique clock, and as devious, are the meditations of a maid of temperamental fourteen; and especially when a picture hat shades her unfathomable eyes and its streamers twirl gloriously about her left arm. Is she numbering the steps to her own bridal gown? Three costumes above from Bonwit Teller

There are momentous occasions in one's young life when pockets are an urgent necessity; for instance, when one doesn't know quite what to do with one's hands. With capacious pockets, one's mind, freed from earthly considerations, concentrates its attention upon the problems of the age of fourteen

'Twixt love and duty is he, this picturesque page of the silver-fringed sash and gaily plumed hat: for the first strains of the wedding march are sounding forth and the bride's train is waiting to be raised to its proper elevation in the wedding world; but what does that matter to one in the first stage of first love?

Every inch a flower girl is she, from her silver-buckled shoes to her Georgette crêpe bonnet with a silver feather on it, and her quaint, beribboned, Victorian posy. Who wouldn't forget his manly duties and the waiting bride and the raving bridegroom to pause to render homage where homage surely is due?



THEY were part of the bridal train, the quaint little flower girl and the picturesque page and the younger sister of the bride, (latter in the middle above). That is to be seen from their very manners, for dress has always a wonderful effect upon the deportment of children. The flower girl lived up to her part and held a Victorian posy at just the proper angle. Her dress of heliotrope Georgette crêpe was quaintly cut, with severe bodice, deep Quaker collar, and cuffs; the skirt opened in front to show rows of white lace ruffles. Her bonnet of the crêpe was topped by a small silver feather, and silver buckles decorated her shoes. The page was in cream colored liberty satin, — short trousers, pointed collar and cuffs, and gaily plumed hat. His jacket was of heliotrope velvet, belted with a silver-fringed sash. The younger sister of the bride wore a pale pink voile frock with a shepherdess bodice of charmeuse in the same color laced with Nile green velvet ribbon. There were flounces of lace, and sleeves and a yoke of tulle.

The very good little girl (her hat hides the curl) at the upper left wears a navy blue serge suit, plaited and trimmed with black ivory buttons and a piqué collar. Her equally well - behaved playmate at the upper right wears a velours coat, leaf green in color, and trimmed with large pearl buttons, a white linen collar, serviceable pockets, and a novel belt.

SMART FASHIONS *for* LIMITED INCOMES

Given a New Suit, a New Afternoon Frock, and a New Evening Dress, What Temper Would Not Be Made Over New?

Not a suit on the entire coast would be smarter than would this Chéruit model if it were developed in white serge, with orange tussur silk to finish the collar and the undercuffs and to line the cape—just these and no more, for a suit with too much color is like a soup with too much salt, it is not seasonable

Jenny made this frock at the right; therefore the fact that it is simple and modish and wearable all in one is not to be wondered at. Why should we leave it to Jenny to think of these feather stitchings? But though we did not think of them we can do them, in black, for instance, on a frock of gray cloth

Dœuillet crossed this bodice just so, and the crossing of the bodice just that way makes this frock unlike any other to look at, but not more difficult than another to achieve

THE three models on this page are typical of what the big Paris houses are accomplishing in the way of smart simplicity in spite of the prevailing bouffant mode. To give a straight one-piece gown just the touch that makes it unique and yet undeniably "in the mode" is one of the rarest achievements of dressmaking. "Smart simplicity," it has often been said, is the most expensive thing in dress, and for this reason any suggestions which may help to produce this effect on a limited income are always greatly in demand. The two gowns on this page are excellent examples of the accomplishment of a unique effect with a minimum of detail.

In the frock at the upper right Mme. Jenny has been as successful in creating an effect of smart simplicity as a master artist is successful in producing a likeness with three strokes of the brush. This gown would be charming and practical in dreadnought gray velardine, with black stitchings on the collar and around the bottom and a belt of black and gray embroidery crossed and looped. Tan gabardine stitched around the bottom with tan silk but with the belt embroidered in red and gold and a slight stitching of the red and gold on the collar was the original conception of Mme. Jenny. Blue serge with the belt of blue and gray, gray silk stitchings on the collar, and blue silk stitching around the bottom would be a third conservative design for this dress.

Capes, one might have thought, had had their day and disappeared from the fashion horizon, but they are shown, especially as half-capes across the back, on so many of the latest Paris models that it is safe to assume that they will continue to be worn throughout the summer. At the upper left is a Chéruit suit, which in white serge or white linen would be an excellent seaside or country summer suit. A smart touch of color could be afforded by undercuffs and an appliqué band on the high collar of orange or green tussur silk. The deep cape of the suit could be lined with this same silk, and to complete the costume the sports hat to be worn with it could have the bow and crown of the same silk. Not to overdo the color, the buttons should be of the white serge or linen.

Just at the left is a Dœuillet evening gown with the typical Dœuillet line. The whole smartness of this gown depends on the exact reproduction of the line of the bodice, a masterly touch which differentiates it from other bodices built on more or less the same lines. This gown is of orchid mauve taffeta, and the flowers which trim the bodice and skirt are of the same colored taffeta, with leaves and embroidery of black jet. There are two small bows of black tulle on the shoulders and the back is formed of crossed sections of black tulle held by two bands of jet from which flare out wide tulle ruffles. Just such a little black as this often gives the piquant touch that is so distinctly French.

VOGUE PATTERN SERVICE

THE patterns on this and the following pattern pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

Vogue patterns are 50 cents for each waist, suit coat, skirt, child's, smock, or lingerie pattern; $1 for complete costumes, one-piece dresses, separate coats, and long negligées. An illustration and material requirements are given with each pattern.

When ordering Vogue patterns by mail, order from

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443 Fourth Avenue, New York City

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CHICAGO: *Stevens Building (Room 932), 20 N. Wabash Avenue*
SAN FRANCISCO: *Ye Gift and Favour Shop, 162 Post Street*
BALTIMORE: *The Flower House Studio, Charles and Hamilton Streets*
MONTREAL, CANADA: *The Children's Shop, 15 McGill College Avenue*
LONDON, E. C., ENGLAND: *Rolls House, Breams Building*

No. 153398. The smart yoke of this blouse drops in points over the shoulder and extends in tabs down the front

No. 153309. Points of distinction in this blouse are the shirred inserts and the novel cut of both collar and cuffs

No. 153290. On cuffs, collar, and center fastening a blouse adopts in varying widths the widely becoming frill. (Right)

No. 153411. The overblouse is cut with a rippling peplum. Both underblouse and overblouse are included in one pattern; price, 50 cents

No. 153304. The short coat of silk completes the three-piece costume and makes a valuable addition to any wardrobe

No. 152880. A becoming neck-line is here achieved by cutting the high or low collar and the fronts in just one piece

No. 153339. The cut of a blouse may incorporate a vest outlined by a hemstitched fold of material, which is of a contrasting color

No. 153207. The line of the round yoke accords with the cape collar, which is edged with tiny ruffles like the cuffs

No. 153412. An integral part of this blouse is the overblouse. It comes with the underblouse; pattern, 50 cents

No. 153235. Organdy sleeves of pale gray are smart with a jerkin of blue taffeta; the deep cuffs may be blue, too

No. 152768. On a trim semi-tailored blouse the seam outlining the shoulder-yoke and the armhole is hemstitched

No. 153141. An inset panel with crosswise tucks makes the design of this blouse novel; fluting edges collar and cuffs

Waist No. 152754; skirt No. 152755. A coatee over an underblouse of organdy (blouse and coatee included in one pattern) makes silk cool for summer wear

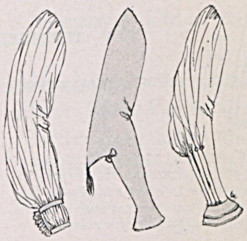
Waist No. 152828; skirt No. 152829. The waist of a sports frock is cut with the top of the sleeve and the front yoke in one piece, with the same line in the skirt

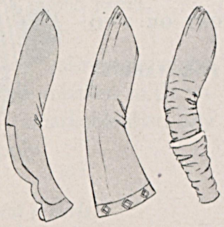
Waist No. 152498; skirt No. 152499. This sports suit is tailored in every line and is cut to be especially suited to the smart awning-striped sports fabrics

Waist No. 153260; skirt No. 153261. The square cut on both the waist and skirt give decided character and a one-piece effect to a summer morning frock

TO PLAN SPORTS COSTUMES IS

TO HURRY SUMMER'S COMING



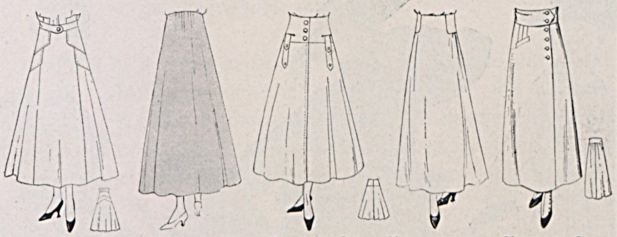


No. 153332. In one pattern for 50 cents are included the patterns for sleeves shown at the right and left, each of which is of a distinct character to suit gown or blouse

A SMOCK HAS A WAY WITH IT

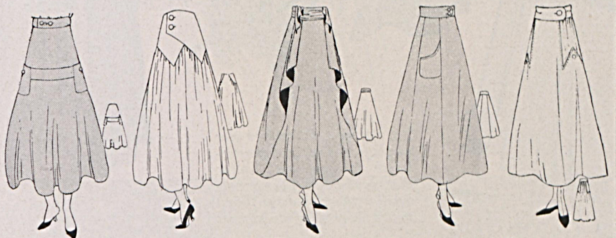
ONE MAY ENVY—AND POSSESS

No. 153334. A flaring garden smock is laced at the throat after it has been slipped on over the head. A square rolled collar and large patch pockets are made of the same material



No. 153380 *No. 152756* *No. 153378* *No. 152771* *No. 152708*

Among these ten skirt patterns there is a skirt for every type of costume, occasion, or material—for sports or afternoon costumes, for silk or serge or linen, and full, fuller, or fullest, as desired



No. 153253 *No. 153252* *No 153257* *No. 153255* *No. 153140*

No. 153061. A smart garden smock is made with raglan sleeves and a simple rolled collar, and is smocked, as a smock should be. A belt may be worn with such a smock if preferred

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Waist No. 153270; skirt No. 153271. The one-piece skirt of taffeta has, as complement, a waist of net and lace that match the skirt in color

Waist No. 153258; skirt No. 153259 (right, above). A frock of a divided mind is composed of dark blue taffeta and Georgette crêpe, each in equal parts

Waist No. 153239; skirt No. 153240 (left, above). An overblouse which is a girdle with straps, adds an interesting touch to a simple frock

Waist No. 153391; skirt No. 153392. A pleasing design in printed taffeta is set off by being combined with plain taffeta of a harmonizing color

Waist No. 153400; skirt No. 153401 (above). Embroidery trims a taffeta frock; the skirt yoke terminates in a loosely tied sash in the back

Waist No. 153371; skirt No. 153372 (above). The skirt is a series of graduated flounces of Georgette crêpe and taffeta in one color, perhaps "grenat"

FROCKS FOR DAY AND A TOP COAT OR TWO MERELY FOR VARIETY

SKIRTS TAKE STOCK OF THEMSELVES AND SO CONTINUE TO FLARE

Waist No. 153213; skirt No. 153214. A striped frock which is one-piece in effect and two-piece in reality is trimmed with collar, belt, and pockets of a solid color

No. 153405. Partly wrap and partly coat and totally practical enough to be extremely popular is this flowing over-garment with a practical rolled shawl collar

Waist No. 153118; skirt No. 153119 (right). The waist back and the loosely tied sash are cut in one piece and are edged with a band of contrasting color and fabric

No. 153290. To be worn over a light frock is a three-quarter-length top-coat with collar that may be worn open or buttoned high around the throat to suit the needs of the moment

Waist No. 153328; skirt No. 153329. The pocket idea is carried to its extreme limit in this draped two-piece circular skirt. The waist opens on the left side in surplice fashion

Waist No. 153380; skirt No. 153381 (left). A pastel taffeta draped in a pannier skirt opens in the front to disclose a panel of silver lace which extends into the vest

A Thrust in the Dark

Against Técla Pearls—and

A Reply in the Open

A great newspaper of New York City advises us that one or more prominent Fifth Avenue jewelers have complained that Técla advertising has a tendency to confuse Técla Pearls with Oriental Pearls.

Técla Pearls and Oriental Pearls are so strikingly alike in appearance that only an expert can avoid confusing one with the other, but it is against the policy of M. Técla & Company to add to that confusion in the public prints.

We have never consciously made any misrepresentation about Técla Pearls, and have never felt impelled to do so, for the truth about them is far more remarkable than any alternative which imagination could supply.

Técla Pearls are not Oriental Pearls
—but to all but experts, they are
indistinguishable copies :: :: :: ::

And if it be a crime to have created and given to the world a gem which simulates the magnificence of the genuine pearl at a fraction of the cost, at least we have received no indication of it in the ever-growing demand for Técla Pearls by the socially distinguished in this country and abroad.

T É C L A

THREE NINETY-EIGHT : FIFTH AVENUE : NEW YORK

Waist No. 152856; skirt No. 152857. Sizes 16 to 18 years. This serviceable frock includes the overblouse and underblouse in one pattern

No. 153251. Sizes 16 to 18 years; 34 and 36 inches bust measure (right, above). A frock of serge has organdy collar and cuffs; price, $1

Waist No. 153286; skirt No. 153287. Sizes 16 to 18 years; 34 to 40 inches bust measure. Underblouse and overblouse are in one pattern for 50 cents

Waist No. 153264; skirt No. 153265. Sizes 16 to 18 years. A peasant blouse may be slipped on over the head or buttoned in back; $1

No. 153408. Sizes 11 to 15 years (above). A trim frock of gold linen has collar and cuffs embroidered in brown; the sash is brown; price, 50 cents

No. 153243. Sizes 16 and 18 years; 34 and 36 inches bust measure (above). On a one-piece frock, embroidery is a smart trimming; price, $1

DAY-TIME FROCKS AND PLAY-TIME FROCKS SPAN THE FLEETING YEARS FROM ONE TO EIGHTEEN

FROCKS FOR THE SHINING HOURS OF YOUTH ARE SUITED TO THE VARIED NEEDS OF THE HOUR

No. 153073. Sizes 2 to 6 years. If the play's the thing, the frock must be one-piece with regulation trousers; the hand-smocking may be done in contrastingly colored thread

No. 153379. Sizes 2 to 6 years. A diminutive miss may heed the call of fashion for scalloped hem and scalloped collars

No. 153273. Sizes 1 and 2 years. A one-piece romper conveniently fastens on the shoulder with a row of very tiny buttons

No. 153067. Sizes 6 to 12 years. Belts are a becoming trimming when cut in one with the front and back of a frock for play-time

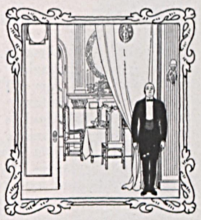
No. 153011. Sizes 2 to 8 years (left). The front of these rompers is in one piece; the back is cut in two, because of the fastening

No. 153074. Sizes 4 to 8 years (left). A frock has attractions in the way of smocking and slit pockets and a general avoidance of seams

No. 153410. Sizes 11 to 15 years (above). A frock of white linen is bound with blue, which suggests the color of the sash and roses; 50 cents

No. 153076. Sizes 2 to 8 years (left). A two-piece frock is made with a minimum of seams and those are placed under the arms

the soup of the epicure



"That all-softening, over-powering knell,-
The tocsin of the soul,-the dinner bell."

To the majority of people, food is food—nothing more. But to the cultivated minority, food must be "more than meat though less than honey." The nice adjustment of nutrition and condiment required by the people who enjoy Franco-American Soups marks the highest attainment of culinary art. To such people, indeed, dinner is a feast in which the soul may be said to play some part.

In the making of Franco-American Soups there is a Gallic finesse which is inimitable because it is ***personal.*** It places these soups quite beyond comparison.

Franco-American Soups reach your dinner-table just as we make them. They are ***finished*** in every fine detail. To modify them would only be to mar them.

The splendid nutritive value of Franco-American Soups, plus their delicious and exclusive flavor, makes any consideration of price only secondary.

Merely heat before serving

Thirty-five cents the quart ***Twenty selections***

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OF PARIS

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"Let us give you a taste of our quality"

THE FRANCO-AMERICAN FOOD CO.

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DOVE

Under-muslins

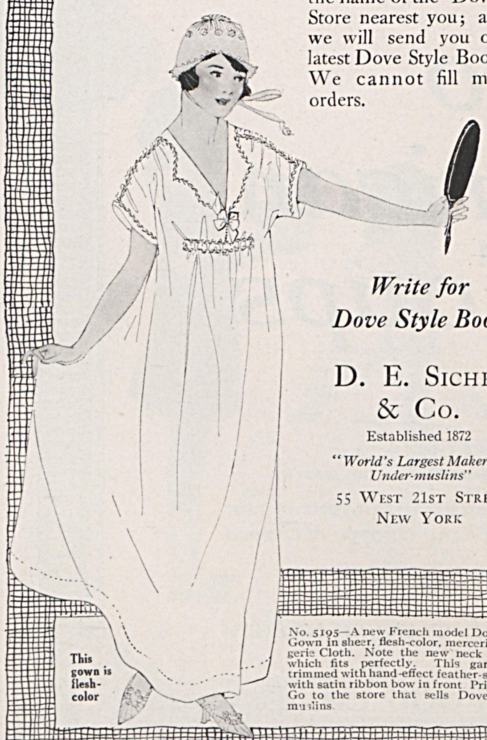
There is a store near you that sells them

Dove Under-muslins are superior in smartness and beauty of design. Of excellent materials; and beautifully trimmed.

Every Open Arm-hole Is Re-inforced

Dove Under-muslins consist of all styles of night gowns, under-skirts, combinations, corset covers, drawers, envelope chemises, princess slips, chemises, etc.

In nearly every town and city there is a store that sells Dove Under-muslins. If you do not know where you can buy them, write to us for the name of the "Dove" Store nearest you; and we will send you our latest Dove Style Book. We cannot fill mail orders.



This gown is flesh-color

No. 5195—A new French model Dove Night Gown in sheer, flesh-color, mercerized Lingerie Cloth. Note the new neck opening which fits perfectly. This garment is trimmed with hand-effect feather-stitching, with satin ribbon bow in front. Price $1.50. Go to the store that sells Dove Under-muslins.

Write for Dove Style Book

D. E. Sicher & Co.

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ANSWERS TO CORRESPONDENTS

VOGUE invites questions on dress, social conventions, etiquette, entertaining, household decoration, schools, and the shops. Any reader may have an answer on these and similar topics; Vogue stands ready to fill the rôle of an authoritative friendly adviser.

Because fashion is so variable, and depends so much on who you are and where you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed, stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer will be published in Vogue at its convenience, without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, $2.

(A) The right to decline to answer is in all cases reserved to Vogue.

(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) A self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please observe carefully the rule of writing on one side of their letter-paper only.

THE USE OF THE VISITING CARD

Miss D. B.—Will you kindly tell me the present custom governing any written message on one's visiting card? Is it permissible to write "extending sympathy," or "offering condolence," or "congratulations," or to write a short personal message of any kind? In this case should the "Mrs." or "Miss" be crossed out?

Ans.—It is quite permissible to use one's visiting card to express messages of congratulation or sympathy; in fact, the card is used so much in these days that a personal note may be written on one's visiting card, crossing out the title "Mrs." or "Miss."

CONCERNING INVITATIONS

Mrs. A. W. B.—Kindly give me a formula for invitations for an auction party, one to be preceded by a luncheon. If an engraved plate may be used for a number of social affairs, what is the most advisable form of wording? Also, may an invitation for a luncheon or an auction party be written upon an ordinary calling card?

Ans.—A great many hostesses have a plate engraved as follows:

Mrs. John Brown

requests the pleasure of .....
to .....
on .....
at .....*o'clock*

205 South Boulevard

For a luncheon followed by bridge the word "bridge" is merely written in the lower left-hand corner of the invitation; for a bridge party "bridge" may be inserted in the space left on the invitation. The only difficulty about an engraved invitation for dinner is that the husband's name should figure also, as, for instance, "Mr. and Mrs. John Brown."

An ordinary visiting card may be used for an auction luncheon or auction party, as well as for a tea.

AS TO FANCY COSTUMES

Miss M. G.—Can you recommend any magazine or book of fancy costumes?

Ans.—There is no magazine devoted absolutely to fancy costumes. The best method is to follow all the papers and magazines that represent the society people who are giving fancy costume dances. Why not go to the public library and look through the historical costume department? Few people realize how completely this subject of costumes of all periods and of every kind is covered. The person in charge can direct one to those books from which the most helpful ideas may be obtained.

IN WRITING TO AN EX-SENATOR

Miss D. S. M.—What is the proper form of address to use in writing to an ex-senator?

Ans.—In writing to an ex-senator, it is usual to address him as "Dear Mr. Brown" on the inside of a letter, and, on the outside, "Hon. John Brown," as this title, belonging to a senator, is often used out of courtesy to an ex-senator. If you are writing a business letter, or do not know him well, the inside of the letter would be addressed "Hon. John Brown, 23 Flower Street, Chicago, Illinois. Dear sir."

THE SOCIAL USE OF A PHYSICIAN'S TITLE

Mrs. H. A. H.—Kindly give me the correct form of invitation to use for a reception and dance to be given in honor of a bride and groom. The invitations will be issued before the marriage. Should the title "Dr." ever appear on a physician's social cards?

Ans.—While it is not the custom, owing to the fact that life is so uncertain, to issue invitations using the name of the bride and groom before they are married. If the circumstances are such that it seems much more practical to do so, an engraved card or the folded sheet is the usual type of invitation to-day, and in this case would announce that

Dr. and Mrs. Wallace Porter
request the pleasure of
Mr. and Mrs. John Brown's company
to meet
Mr. and Mrs. Paul Sherwin, Jr.,
on Monday, the twenty-seventh of September
at nine o'clock
at Eight Grant Avenue

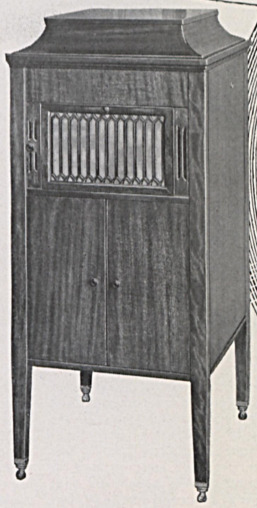
Or, you could have a card

Dr. and Mrs. Wallace Porter
At Home
on .....
at .....*o'clock*
Eight Grant Avenue

In the corner may be written

To meet Mr. and Mrs. Paul Sherwin, Jr.

It is good form and usual for a physician to use his title on his calling cards; for instance, a man as well known as Weir Mitchell has his cards engraved Dr. Weir Mitchell—but not Dr. W. Mitchell. The middle initial may be used, but the first name should always be written out. This same rule applies to all engraved invitations and announcements.



AEOLIAN
VOCALION

STYLE H
PRICE $150

Other styles
$35 to $2000

"The Sweet, Old Song that made me a Musician"

"TO my friends and associates and indeed, to myself, I've appeared until recently, simply a plain, middle-aged, unemotional businessman.

"And now I find that I'm a *musician*—must have been, in fact, all my life. Tho' as I have no voice and never learned to *play* any instrument, I've been a *dumb one*.

"How did I find this out? I'll tell you!

"Last Tuesday night, my wife and I were at the Jones's. Jones had a new purchase—a phonograph—and he obviously wanted to play it for us. We stood him off until after the last rubber, and then he was no longer to be denied. He simply went and got a record and started the machine.

"And then wife and I had the surprise of our lives. We never had cared very much for phonographs. Wife called them 'screechy.' Personally, I'm prejudiced against musical machines.

"But this phonograph was *different*. It wasn't screechy; it *wasn't a mere machine*.

"'*Oh! Don't you remember sweet Alice, Ben Bolt?*'"

"With the first notes, I sat upright in my chair. How did any such musical tones get into a phonograph? A full-throated, rich, *human* voice was singing the old, familiar words. It was *beautiful*. The very melody seemed glorified by the inspiring tones that voiced it.

"'Come over here and sing this yourself!' said Jones.

"I went to him not to sing, but to see what the slender tube terminating in a handle, which he had drawn from that wonderful phonograph, could be. It looked interesting.

"'Hold this in your hands!' said Jones. 'Move the handle in to make the music louder; draw it out to make it softer,' Then he started the record again.

"At first I hardly dared to move the little device in my hands. Presently, however, I gained confidence. As the notes swelled forth and softly died away in answer to my will, I became bolder. I began to *feel* the music.

"It was wonderful! Do you remember how in Du Maurier's famous story, the hypnotist—Svengali—used Trilby's glorious voice to express his feeling!

"*I was doing the same.* I was using a splendid voice—I know not whose—*to sing with*. And as I sang the old, old song, and fairly trembled with the depth of the emotion I was voicing, the fact that I was—must be—a natural musician dawned upon me. And with it came a glimpse of the glorious possibilities opened to me by this great new phonograph.

Violinist, singer, flutist, pianist, orchestra conductor—the whole musical genius of all the world—was *mine*, not to hear merely, but to use for the expression of *my own personality*."

* * *

The Aeolian-Vocalion is on exhibition and sale at the present only in a limited number of the leading music stores. Catalog and address of the nearest store will be sent upon request; also particulars as to arrangements for hearing the Aeolian-Vocalion in localities where it is not represented. Address Dept. A5.

The AEOLIAN-VOCALION

Conventional Styles, $35 to $75 without the Graduola. With Graduola, $100 to $350. Art Styles, $375 to $2000. Moderate Monthly Payments. Catalog and Complete Information Sent Upon Request.

THE AEOLIAN COMPANY, *Aeolian Hall*, NEW YORK

Makers of the famous Pianola and largest manufacturers of musical instruments in the world

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THE KING AND QUEEN

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A FINE COLONIAL TANKARD MADE IN NEW YORK ABOUT 1750 BY MYER MYERS, WHOSE MARK M. M. IS STAMPED TWICE ON THE BODY OF THE TANKARD.

RARE PIECES; also TEA AND COFFEE SERVICES of OLD ENGLISH SILVER from the Queen Anne and Georgian periods—sold in our New York and Chicago Galleries at London prices. Reproductions of superb workmanship are made by the House. In many instances, but one Reproduction of an important service or piece comes to the United States.

All goods purchased of Crichton Bros. are delivered express charges prepaid throughout the United States.

27

Courtesy of Moffat, Yard and Company

Many photographs of famous actors and actresses in Shakespearian rôles illustrate "Shakespeare on the Stage," by William Winter. Among them is that of Mary Anderson, one of the most beloved impersonators of Juliet

WHAT THEY READ

ON April 23 William Shakespeare had been dead for three hundred years, and, curiously enough, the date of his death is one of the few well-authenticated dates in his somewhat meager personal history as it is known to posterity. It is believed that he died on his fifty-second birthday, but for the exact date of his birth we have only conjecture based upon the fact that he was christened on April 23, 1564, in an age when babes were usually christened within the first three days after their birth. Biographical volumes, large and small, have been written on Shakespeare, and as much is known concerning him as about most of his contemporary playwrights; but the essential facts of his life which have been positively authenticated could be put into a very brief chapter. He was born of decent lower middle-class parents at Stratford-on-Avon, Warwickshire, in the very heart of England. The cottage where he was born is one in which no fairly prosperous, American, village shopkeeper would care to rear a family. Stratford Grammar School probably taught him some Latin, but he left school while still very young to help his father, who was in financial straits.

At eighteen, he married a woman eight years his senior, the daughter of a prosperous farmer; and at twenty-two, he went up to London, possibly to escape punishment for poaching, possibly "to promote domestic tranquillity." After employment of a humble sort about the theatre, he became a rewriter of old plays, an actor, a prosperous stockholder in his company, a popular original playwright, and the greatest poet and dramatist of the English race, and perhaps of all races. He retired to Stratford some years before his death and became a distinguished local citizen. Only a few years ago it was learned that the residence of Shakespeare in London was at the house of a simple tradesman, but beyond this detail and that of his frequenting the Mermaid Tavern with the men of his craft and their admirers, and some information as to his acting and managing, his tracks in the metropolis are much obliterated.

Shakespeare's apparent unfitness for his career as a creative artist of the highest rank long ago raised the question of the authorship of the thirty-seven plays that bear his name; and, in the last two centuries, it has been asserted by several writers that the plays bear internal evidence that their author was the great and base Francis Bacon, Baron Verulam, Viscount St. Albans, commonly called "Lord Bacon." The Baconian theory of the authorship has long been treated with the utmost contempt by most men of letters, for which treatment some of the Baconians have given excuse in recent years by ascribing a vast deal of other brilliant verse of Bacon's time to the same source. Men of letters still (some of them, it must be owned, without examining the evidence) utterly deny that Bacon could have written the plays, and many see nothing in the life of Shakespeare to make his authorship of them improbable. At the same time, some highly intelligent men and women believe that the cryptogrammic cipher discovered in the plays by Ignatius Donnelly and others, proves Bacon to have been their author. Others assert that this cipher can be made to prove Bacon the author of works written centuries after his death. Most lovers of the plays reject the Baconian theory without investigation upon purely literary grounds, and certainly there is nothing in the known character of Francis Bacon in the "Essays," his sole popular work, in the less known "Apothegms," the treatise on "The Advancement of Learning," or the "Life of Henry VII," to indicate dramatic ability or the rare poetic inspiration that makes the plays miraculous; while the darker aspects of Bacon's career and character seem to give the lie to his authorship of works so marked as are these plays by an idealistic belief in all that men hold noblest.

SHAKESPEARE ON THE STAGE, by WILLIAM WINTER, long dean of the dramatic critics in New York, a handsome illustrated royal octavo of more than six hundred and fifty pages, is the "second series" of a work that will, it is expected by the author, extend to six volumes. The author reprints in this volume the preface to the first series, takes a fall out of Mr. Granville Barker and a few others, explains his method of gathering material, and goes on to the body of the work, in which he discusses the history, stage tradition, and successive notable presentations, by distinguished actors, of "Twelfth Night," "Romeo and Juliet," "As You Like It," "King Lear," "The Taming of the Shrew," and "Julius Cæsar." Those who think Shakespeare lost and properly lost to the stage of to-day and of to-morrow should not read Mr. Winter's book, for he is a strong but discriminating admirer of the greatest dramatist the world has ever seen, and a thoroughly convinced believer in his suitability to the stage now and hereafter. Mr. Winter's method is to give the sources of each play, and as nearly as may be the date of its writing, to tell of its earliest production, indicate the parts played by notable actors from

(*Continued on page 108*)

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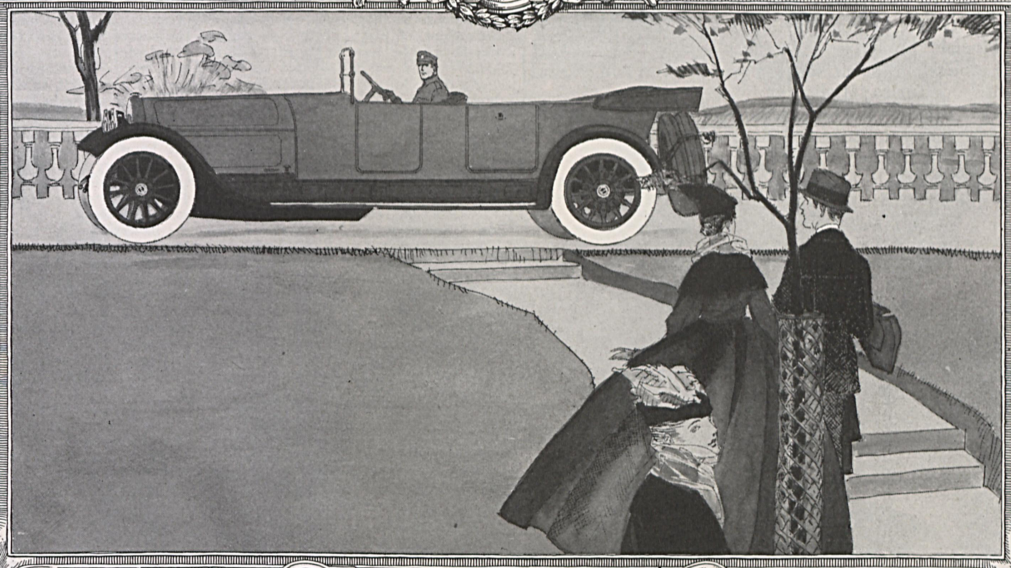
1917



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WHAT THEY READ

(*Continued from page 106*)

Shakespeare's time onward to the present, and to add to all this chronicle critical discussions of plays, parts, and actors. Age has neither blunted the sharpness of Mr. Winter's pen nor diluted the mordancy of his ink, and many who read will think him at times far from impartial in his criticism of actors and managers; but no lover of Shakespeare can fail to find heart warmed and mind delighted by Mr. Winter's intelligent enthusiasm for his great subject. This is a thoroughly delightful book, and its illustrations are in large measure worthy of the luminous text. (New York: Moffat, Yard and Company; $3 net.)

A LIFE OF WILLIAM SHAKESPEARE, by Sir Sidney Lee, seems a good deal more than an enlargement of the author's volume on the same subject published eighteen years ago. The much smaller volume of that time was generally recognized as a biographical event of the first importance, for it brought together all that had been previously known of Shakespeare, much that the author had himself discovered, and a great deal of highly interesting conjecture, rendered significant by the application of an excellent critical method. The new edition, of over seven hundred and fifty closely printed octavo pages, gives all that the old contained, plus the fruits of patient investigation for the past eighteen years, with the result that we have a highly authoritative life of Shakespeare telling us all that is positively known of him and his work, and sifting, with critical intelligence, tradition and rumor, whenever these have not been manifestly absurd. The discovery of Shakespeare's lodgings of the year 1604, announced by an American investigator six years ago, is incorporated in the text, and discussed in a note. Sir Sidney supposes that Shakespeare's income from plays, acting, and his stock in two theatres amounted for the last fourteen or fifteen years of his life to about $3,500 a year in the money of the time. Such a sum then would be equivalent to at least $20,000, and possibly to $25,000 of our money. Sir Sidney's discussion of the Shakespeare-Bacon controversy will not satisfy the Baconians, for he relegates it to the appendix, and declines to treat it seriously or to allow that there is room for the slightest doubt as to the authorship of the plays. For illustrations the volume has, in addition to facsimiles and the like, a reproduction of the "Droeshout" painting, apparently somewhat idealized, and what all Shakespeare lovers would like to believe authentic, the noble terra cotta bust discovered long after the poet's death. Sir Sidney Lee's contribution to the three hundredth anniversary of the final event at Stratford is welcome and worthy. (New York: The Macmillan Company; $2 net.)

TALES OF TO-DAY

TWILIGHT, by Frank Danby, is the last book published by this very able author, whose death has so robbed the wide public which she had here and in her native England. The book is recommended by her American publishers as the best thing she ever wrote, yet, certainly it is not better than that deliciously pure idyl of the London slums, "The Heart of a Child." It were just as well had the publishers spared their author the seeming implication and the audacious challenge of comparing her work to De Quincey's "Confessions." Indeed, Frank Danby never needed for those who knew her at her best any sensational commendation, for she had rare gifts and at times beautiful intuitions. This story has neither her worst faults of writing nor her finest traits of insight and feeling. It is extremely ingenious, however, and has been told with her accustomed power, rapid narrative, and brilliant dialogue. A woman under treatment for the opium habit discovers the crime of her doctor, the very man who falls in love with her under the pretense, or possibly the belief, that she reincarnates the woman whom he has secretly put out of the world. The story deals alternately with the doctor's victim, as brought to the knowledge of the patient through her discovery of telltale letters, and with the actual daily life and eventual recovery of the patient herself. Unpromising as such a method of narrative may seem, the result is a book in which the double story, that of the dead woman encased in the experiences of the living woman, is ably unfolded. It is not easy to realize that this is the last book which we shall read from the pen of this able writer. Of her three sons, two followed their mother's profession, though all three went to serve England at the front. (New York: Dodd, Mead and Company; $1.35 net.)

THE REAL ADVENTURE, a novel, by Henry Kitchell Webster, with illustrations by R. M. Crosby, does for a Chicago couple what the newer fiction is fond of doing—sees them wedded, worried, divorced in spirit and separated in fact, and finally reunited. Those who write novels about Chicago are given to merciless detail, though it should be said for Mr. Webster that he can get a woman across the street in considerably less than a page, and can make a man pass the butter without a two minute exchange of dialogue with his neighbor at table. It must be owned, none the less, that Mr. Webster takes a good many solid paragraphs to tell us about the souls of his folk. As to the story, it has the interest of honest passion, and it is told with a good deal less than the approved nudity of other recent works. Mr. Webster's style is not only workmanlike, but is in the main free from those extravagances that give to a good deal of current American fiction the aspect of having been written by one to whom English is neither native nor completely acquired. The main theme, that of the woman who demands that the marriage bond be not only physical but spiritual, is not new, but it is hard to stale, and Mr. Webster has certainly maintained its freshness. On the whole, the wife is more interesting than the husband, but he is not a dull creation. Besides all this, Mr. Webster has provided a host of minor characters that seem to live and move and have their being. It does, however, take a good deal of faith in one's own genius to make a novel of five hundred and seventy-four pages, and some readers may well wish this one shorter. (Indianapolis: The Bobbs-Merrill Company; $1.50 net.)

ZEPPELIN NIGHTS, a London Entertainment, by Violet Hunt and Ford Madox Hueffer, renews the method of stringing stories together, employed by Boccaccio and Chaucer, and by more recent imitators. We have the supposed perils of the German air raids made the excuse for the gathering of a clever company in a bomb-proof retreat to hear tales, mainly of wars and usually of those long past. As is proper in such schemes, the clever folk say clever things between tales, so that the collaborateurs have their opportunity both ways. Some of these little tales go back to pre-Christian times, and they are strung along the path of history up to the coronation of George V. As written in some haste to catch the current market, they are naturally not masterpieces, but they will serve well to amuse folk who gather in no fear of Zeppelins, and they may serve also to incite the patriotism of any British reader blind enough to the significance of events and principles to wonder whether the war game is worth to Great

(*Continued on page 110*)

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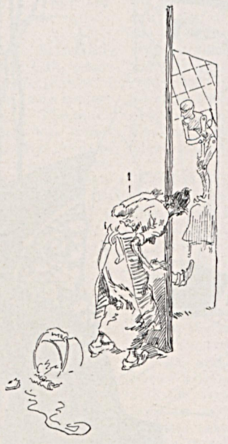
WHAT THEY READ

(*Continued from page 108*)

Britain the daily expenditure of $25,000,000 for "candles." (New York: John Lane Company; $1.25 net.)

HANDLE WITH CARE, by MARGARET TURNBULL, is the second novel of this author and still betrays in style and structure the hand of the novice, but it bears also the promise of better things and has positive merits likely to commend it to readers who do not demand solely the naked handling of sex problems in fiction. Those who have watched with interest the landscape panoramically displayed as an express train fleets Washingtonward from New York across New Jersey, especially on the line that crosses the Delaware well below Trenton, will imagine that they may have caught glimpses of the general region, possibly of the immediate region, in which the author has set her story. One thinks of New Jersey as mainly suburban to New York or Philadelphia, but it has still large, unspoiled, rural areas, where life is lived simply by the native dwellers, where the landscape is clean and peaceful, where farmhouses sleep serene amid their trees and overlook acres a-smile with teeming crops. To such a countryside, Miss Turnbull transports her young assistant in the urban psychopathic laboratory, that she may find rest and health, and here the young woman finds also the turbulent youth who must be "handled with care." How she sometimes failed in such handling and finally undertook it as her life task is told with humor, romance, and simple charm. (New York: Harper and Brothers; $1.35 net.)



MAKERS OF VERSE AND PLAYS

GOOD FRIDAY, AND OTHER POEMS, by JOHN MASEFIELD, contains the tragedy of the crucifixion, a brief poem which gives title to the volume, and a rather long sequence of sonnets, with a few bits of verse besides. The tragedy of the crucifixion follows much the story as told—and perhaps more as suggested—in the New Testament narrative. Pilate, reluctant and merciful, disturbed also by the attitude of his wife, seeks to spare the accused, but yields to the demands of the Jewish Sanhedrin. Herod makes the occasion an opportunity of seeking peace with his Roman rival, while the Jewish rabble first call for the blood of the innocent and then shout the praises of Herod. A believer, blind and reputed mad, appears and reappears as a sort of chorus, at some times entering into the dialogue, at others crying his wares, lilies for the festival, in songs of genuine lyric sweetness. His song at the end of the play is noble. The whole thing is done with dignity and tragic appeal.

As to the sonnets, they are of the metaphysical order, weighted with speculation upon life and destiny, not often richly lyric in movement, now and then decidedly defective in this regard, but almost always interesting as expressive of the poet's self-questioning and guesses at truth. The sonnet on page 124 is one of the sweetest and most significant of the series. "For a perfected I in happy hours," and "Love has been quick, like fire, to high ends," are two of the worst lines in the volume. The sonnets are of the Shakespearian form. (New York: The Macmillan Company; $1.25 net.)

VERSE, by ADELAIDE CRAPSEY, contains within its less than one hundred pages the last literary work of a remarkable woman, a brief biography of whom forms the preface to the volume. Doubtless the first two poems in *vers libre*, passionate, frank, pure, one at least strongly influenced by the Song of Solomon, are to be taken symbolically. The poem entitled "John Keats," less impressive than the two that precede it, seems less an address to the dead poet than an anticipation of the living poet's own death. The other poems of Part I are "cinquains," tiny bits of *vers libre* in a form of the author's invention. These bits are exquisite in their imaginative interpretation of nature, in their sudden sword-thrust revelations of a woman's pain. Part II is made up of poems for the most part considerably longer than the "cinquains," and mostly in conventional verse forms. A few, from a reticence regardful of misunderstanding, might wisely have been omitted. Certainly, however, four out of five are gems of imaginative expression, and many have the lyric fulness denied to most American writers of verse. A little volume this, but rare in quality, and rarely pathetic. Here is the poem called "Hypnos," hardly better than twenty that might have been quoted:

"*The shadowy boy of night*
Crosses the dusking land;
He sows his poppy-seeds
With steady gentle hand.

"*The shadowy boy of night,*
Young husbandman of dreams,
Garners his gracious blooms
By far and moonlit streams."

(Rochester, N. Y.: The Manas Press; $1.)

JOHN FERGUSON: A PLAY IN FOUR ACTS, by ST. JOHN G. ERVINE, shows us the faithful limner of the Scotch-Irish people as a dramatist, and one of power and pathos. This is at least his sixth play, though its predecessors are little known on this side of the Atlantic. Here one finds the intense piety, the uncompromising morality, the deep passion, the narrowness of life and sympathy that mark the Protestant Irish of Ulster, set forth with a sort of pitiless realism. In spite of the title rôle, the character that bears the name John Ferguson is hardly that which will take hold most strongly upon the imagination of the reader. In truth, the great "part" in the play for a brilliant actor would be that of the selfish, cowardly, mean-spirited, secretly ambitious James Caesar. This, indeed, is a study in weakness, baseness, and alternating self-humiliation and eager self-appreciation, such as one rarely sees set forth upon the stage with so much truth or depicted so convincingly in prose fiction. As to the Fergusons, every one is done with fine effect, and "Clutie" John Magrath stands close to James Caesar as a creation. The moving pathos of the tale, the strange dignity in the provincial and ungrammatical speech of these plain folk whose sole intellectual pabulum has been the Bible and a few tracts of their own harsh but deeply earnest sect, the tense moments of action, and the suspense maintained almost to the last speech, make "John Ferguson" an impressive little masterpiece. (New York: The Macmillan Company; $1 net.)

(*Continued on page 112*)

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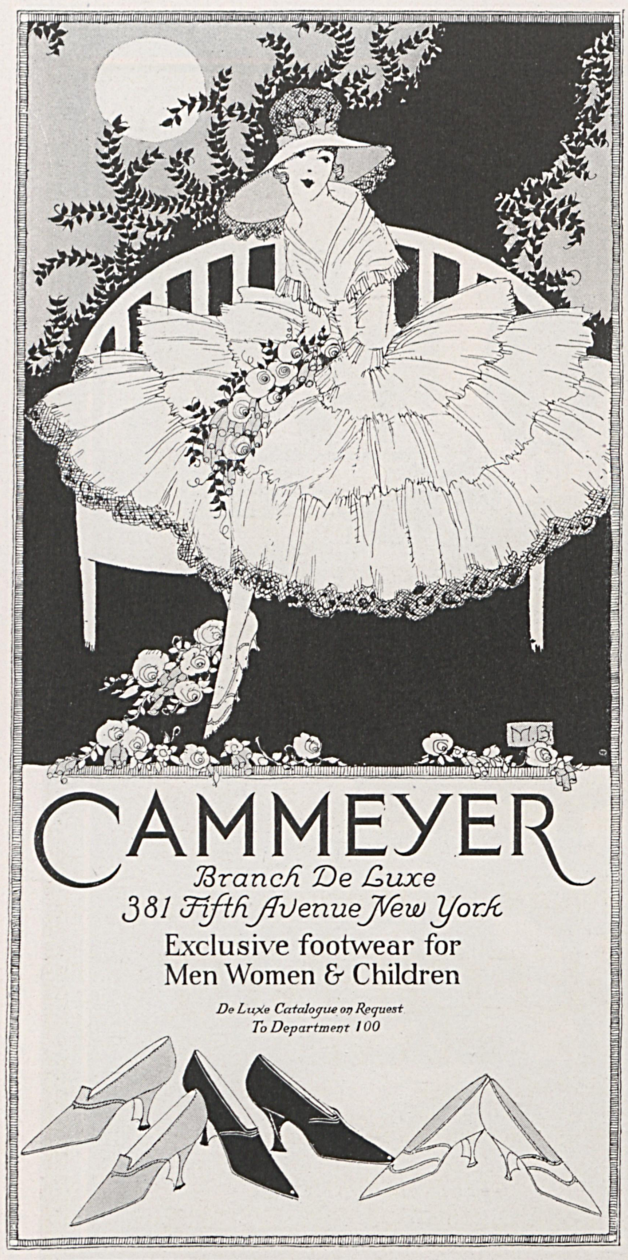

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(*Continued from page 110*)

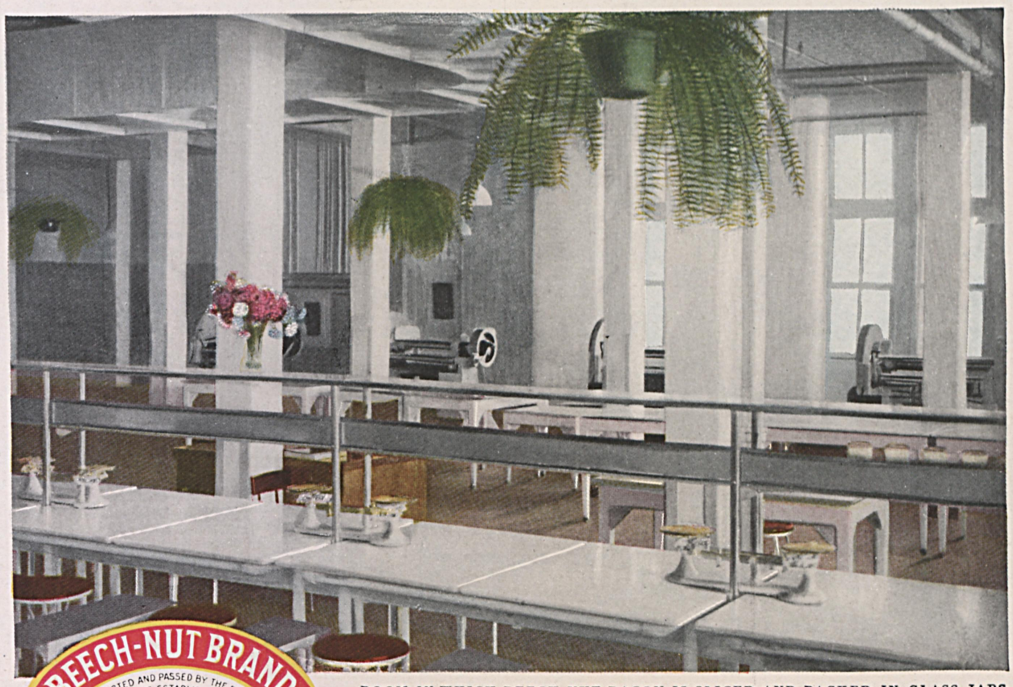
RECORDS OF REAL LIFE

AN AUTOBIOGRAPHY, by EDWARD LIVINGSTON TRUDEAU, M. D., tells with modesty and with proper reticence what may be called the "public life" of one who gave himself unreservedly to the service of his fellow men. It is interesting to learn that Dr. Trudeau was not only given up at one time as an early victim of consumption, but that, as a youth, he was almost abandoned in the hope of his elders as destined to go to the dogs amid the gaieties of New York. He escaped first the meretricious temptations of the metropolis and then for many years eluded the king of terrors. This book tells of what Dr. Trudeau felt to be his utterly inadequate medical education in youth, of his coming to Paul Smith's of half a century ago, apparently a doomed man, with his wife and a little family, of his partial recovery, and of his long devotion to the cure and care of tubercular patients in the Adirondacks. Those who know the delightful region of the St. Regis chain of lakes will read with interest Dr. Trudeau's account of that country in its simpler days, of Paul Smith, one of the most interesting characters of the region, of hunting, of traveling through terrible winter storms, and finally of the long struggle to make the famous Saranac Sanitarium the blessing that it has proved to thousands. One of Dr. Trudeau's most interesting chapters is that dealing with Robert Louis Stevenson's period of residence at Saranac Lake. The Doctor found Stevenson amazingly fascinating, but one who reads between the lines realizes that the excellent Doctor could never quite cordially approve his distinguished patient's attitude toward life. It is pleasant to catch the glimpses that this volume gives us of E. H. Harriman, a lifelong friend of Dr. Trudeau and one who grew to be a multi-millionaire without losing in the eyes of his friend the simplicity of youth. Other friends of Dr. Trudeau were the sons of Mrs. Louis Livingston. This record of one of the most useful American lives is full of the picturesque, the pathetic, and the humorous. By way of illustrations, the book has the head of the distinguished author as frontispiece, a picture of the old Paul Smith's Hotel, and half a dozen pictures of persons and scenes. (New York: Garden City: Doubleday, Page and Company; $2 net.)

A PAINTER OF DREAMS, AND OTHER BIOGRAPHICAL STUDIES, by A. M. W. STIRLING, brings together seven papers (some new, others republished from a periodical) dealing in delightful fashion with characters in the Stanhope family connection, with the Keppels, one of whom was made Lord Albemarle, with the American woman who married the pitiful young brother of Napoleon I, with the three sisters who were among the earliest of American women to marry aristocratic Britons and conquer London society, and with John Frederick Herring, the Stanhope coachman, who became the "Painter of Dreams" and gives the book its title. There are no dull pages in Mrs. Stirling's studies, and the variety of the persons whom she has chosen proves the breadth of her native human sympathy. Perhaps the most fascinating personality with whom she deals is the impulsive, generous, ever-youthful "Billy" Bosville, an aristocrat of incurably radical sympathy and conviction, the friend of Tom Paine and of Horn Tooke, as the author says, "The Friend of Freedom." Possibly the least attractive personality is our countrywoman, the beautiful disowned wife of Jerome Napoleon (whose descendants are the Baltimore Bonapartes), a cold, ambitious, selfish, calculating girl who in old age (she died well in her nineties, leaving a great fortune) became almost penurious. The contrast between the generously radical Bosville and this narrowly conservative American woman is entertaining if not edifying. Mrs. Stirling's book should delight thousands of readers who take joy in the lighter but significant side of genuine history. The illustrations are excellent, and the whole appearance of the volume is attractive. (New York: John Lane Company; $3.50 net.)

CONFESSIONS OF TWO BROTHERS, by JOHN COWPER POWYS AND LLEWELLYN POWYS, which should rather have been entitled, "An Egotism of Two," is given forth without apologies to the De Goncourts. The authors, who appear to owe a good deal to the unwholesome taste of Americans for predigested culture administered from the lecture platform, pose as persons with minds "purged of all cant." Mr. J. C. Powys proclaims the old idea that any man's frank autobiography would be interesting, in these mainly superfluous words: "My own feeling is that any single person who ever lived, were he the stupidest on earth, could utter profoundly provocative things about himself—if only the necessary words could be conveyed to his intelligence." Neither of the two brothers ever fails of the necessary words in writing about himself. It was a mistake, however, of these two brilliant lecturers to suppose that the rapt attention and frequent applause of American lecture-goers could be a just index of the American public's interest in one brother's consumption and the other's hedonism. (Rochester, N. Y.: The Manas Press; $1.50 net.)

A CITY OF THE DAWN, by ROBERT KEABLE, did not need the cordial introductory essay by Arthur Christopher Benson to commend it to any discriminating person who should have been induced to read almost any page in almost any chapter. Mr. Keable was (probably still is) an Anglican missionary in an East African island, not far, one gathers, from the Comorosles, where a former surgeon in the United States Navy once had a slave plantation and a home conducted upon a scale of oriental luxury with all the appliances of occidental civilization. The book that he has made out of his residence in that far and strange country belongs with that small company of hardly classifiable volumes into which almost unknown authors have put so much of their own distinctive personality as to produce the most delicious little masterpieces. If you like, you may think of Mr. Keable's book as a narrative of missionary enterprise, and possibly that is what he thought he was writing. Those who infallibly know where to seek their own, however, while respecting Mr. Keable's ardent if somewhat narrow Anglicanism and sympathetically understanding much in it that they may not accept, will take most joy, not in his interesting analysis of occidental influence upon Mohammedanism, not in his arresting, though lightly sketched, indications of missionary history and the strange antiquities of the region, but in his exquisite humor, his rare gift of impressionistic description, his high spirits, in his delight in freedom and the open air, and in his well-nigh faultless style. A book of this kind one is lucky to encounter twice in a decade. Here is the author's account of his barber's attire: "His sheet, therefore, is gathered at the waist and allowed to encase the legs like two wide bloomers at the knee. But this engaging arrangement would seem to lack on the score of decency, since there is no fastening of any kind, and the free winds of heaven display great lengths of brown leg at every gust. And yet one's ultimate fear is never accomplished, no, not in half a gale." (New York: E. P. Dutton and Company; $1.50 net.)



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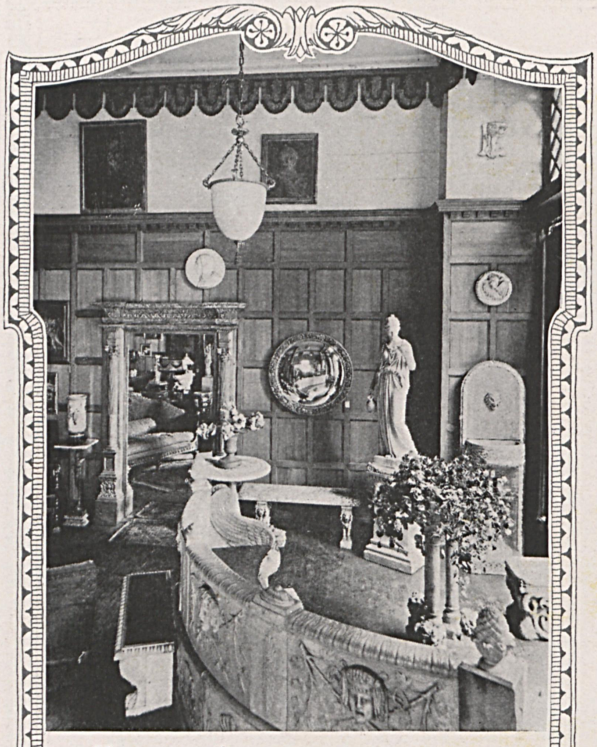

Meritorious garden requirements. Superior reproductions of European models in stone and terra cotta.

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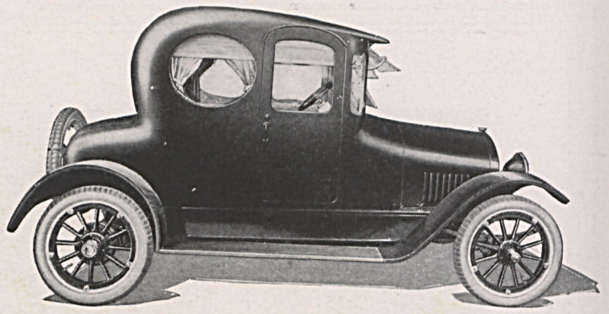

The epitome of luxury is this new coupé, which numbers among its good points the magnetic gear-shift, and among its unusual features the oval windows at sides and rear

MOTOR NOTES

AT present, the most popular topic of conversation among motorists is the increasing price of gasoline. It has more than doubled in eight months, and while this may not be a serious consideration to the owner of a $5,000 car, because in this instance the cost of fuel is insignificant as compared with the expense for chauffeur, garage, and tires, yet to the man or woman of moderate means and accustomed to the $1,000 to $2,000 car for shorter pleasure trips, the increased cost of motoring is alarming. Cars are now being constructed, however, which will deliver on a gallon of gasoline double the number of miles which could be obtained from cars of the same size and horsepower a few years ago. Several of the new models are presented to the public with gasoline economy as the principal asset. Thirty and forty horse-power cars which can average from sixteen to twenty-four miles on a gallon of gasoline have almost solved the fuel problem, and greater attention than formerly is now given by the prospective purchaser to this phase of the salesman's arguments.

A SUBSTITUTE FOR SOAP AND WATER

The average car owner is a good deal like the boy who wants to eat his pie and have it at the same time. He will take pride in a car able to travel over all manner of muddy and dusty roads, yet this same owner is eager to have his car always spick and span. Soap and water with the proper amount of elbow grease have always been called the best dirt removers, but the time required to clean a car in this manner is considerable. A chemical which will dissolve the dirt and grease and at the same time not injure the highly finished surface of a car is a time saver and a boon to the motorist. There are several such preparations to be had; one of the most effective of these is sprayed on the car by means of an atomizer which is furnished with each quart or gallon can. After the car has been sprayed with this preparation, it is wiped dry with a clean piece of waste. The chemical softens the dirt and grease so that it may be wiped off without injuring the highly polished surface, and it is so thoroughly diffused by means of a sprayer that one gallon will last for an entire season. The cost is $3 for one gallon, $2 for half a gallon, and $1.25 for one quart.

A NEW COUPÉ

In the motor-car world the coupé has always represented the epitome of individual luxury. It has, in the past, been obtainable only at prices represented by the thousands, and to find one produced for 1916 which contains all the modern conveniences and luxuries for a price under a thousand dollars is as pleasant as it is surprising. This particular car, which sells for $990, is of the most modern design; it has the smooth rounded corners which extend from the running-board to the top, and from the radiator to the rear tire iron, and which improve the general appearance of the body lines of the car. The doors curve, and the windows at the sides and rear are oval to harmonize with the graceful curves of the body. One of the greatest innovations for a car of this price is the use of the magnetic gear-shift, by means of which the various speeds or gear ratios may be thrown into position merely by the pressure of a series of buttons located under the steering-wheel. The car is provided with a motor of ample size suitable for touring.

ABSORBING THE SHOCKS

The usual automobile spring does not lend itself to comfortable riding over all roads. A shock absorber is, therefore, almost a necessity if the maximum of comfort is desired. There are nearly as many shock absorbers on the market as there are makes of tires, and in many cases each involves a totally different principle. One particularly interesting type, which may be attached to any car without cutting the body, serves not only to absorb the road shocks and prevent the excessive recoil of the springs, but to give the same smooth riding as is obtained by the use of much longer springs. It may be added equally well to the front or rear of the car; when used in the former position a well-designed bumper for preventing damage to radiator, lamps, and mud-guards is included. The price of a set of four of these shock absorbers, installed on a heavy car, is $125.

TILTING THE HEADLIGHTS

The laws enacted by various states regarding the regulation or elimination of glaring headlights are almost as diversified as the names of those states themselves. Many forms of shades, reflectors, lenses, and deflectors have been placed on the market to eliminate or reduce this glare. One of the most novel arrangements is attached to the headlight itself, and provides for the tilting of the headlight at an angle of forty-five degrees. This attachment may be installed on any headlight bracket, and is operated by means of a cable running from the steering post. By means of this attachment the headlights may be immediately tilted so that the rays will be thrown on the ground directly in front of the car without shining in the eyes of the occupants of an approaching vehicle. The price of a set providing for the tilting of a pair of headlights, including the regulating cable and all attachments, is $7.50.

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A Perfume That Symbolizes the Most Exquisite Femininity

COEUR DE JEANNETTE might be called "The Heart of a Fairy Princess." With its gentle potency and loveliness, its evanescent charm and whimsical witchery, this delicate odor is a veritable queen among perfumes. 1 oz. and 2 oz. bottles.

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IDEAL—Richest of all perfumes. An intense odor, the glowing favorite of thousands.

QUELQUES FLEURS—A new medley of sweet fresh flowers eloquent of the springtime out-of-doors.

QUELQUES VIOLETTES—Redolent of the moss and damp earth and all the wonderful "woodsy" odors where violets grow.

EVETTE—A warm and fragrant perfume enticement—reminiscent of Southern skies at night. POUDRE EVETTE—This delicious face powder, of the same delightful odor, has quickly won a wide prestige among women who appreciate a subtle distinction of supreme quality at a moderate price.

Sold by all leading dealers in the complete line of Extract, Toilet Water, Powder, Talcum, Soap and Sachet

Samples of Houbigant Perfumes sent on receipt of 20 cents; Quelques Fleurs, 25 cents.

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DE BEVOISE brassieres are more than a fad of fashion—they are a dress *essential* "in season and out of season." Their amazing popularity among smartly dressed women is due to the fact that nothing else for over-the-corset wear can contribute so effectively to a woman's appearance, comfort and health

Which of the following De Bevoise types appeal most strongly to *you?*

DeBevoise

Reducing brassieres of elastic webbing
Ruffle brassieres for slender figures
Decollete brassieres cut extra low in back

Bandeau brassieres like the one shown above
Bathing brassieres with hose supporters attached
Camisole brassieres of the most exquisite beauty

Dress-Shield brassieres with guaranteed shields in net sleeves
Brassieres of washable "society" satin, crepe de chine, silk
all-over lace and embroidery, batiste, nainsook, mesh, etc.

Open front or back, fitted or semi-fitted, boned or unboned.
Flesh color, white or black, with every variety of dainty
trimming, scientifically shaped and faultlessly tailored.

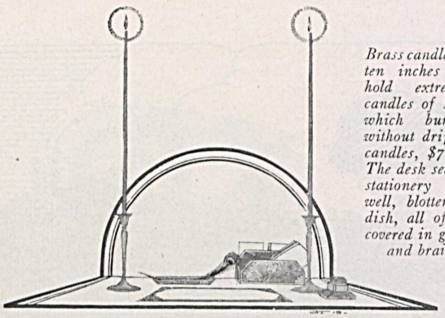
Ask your merchant for the "debb-e-voice"

$1.00 and up at good stores everywhere

De Bevoise Brassiere

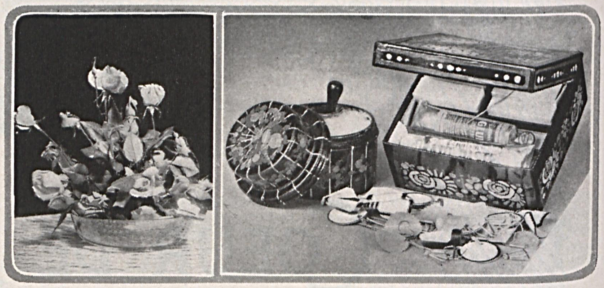
INSIST on this label invariably

Illustrated booklet on request. Address
CHAS. R. DE BEVOISE CO., 1270-F B'way, New York
World's oldest and largest brassiere makers



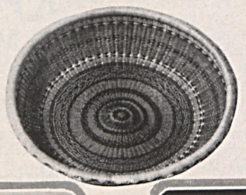
Brass candlesticks about ten inches in height hold extremely tall candles of Italian wax which burns evenly without dripping; with candles, $7.50 a pair. The desk set consists of stationery rack, ink-well, blotter, and pen dish, all of which are covered in gay cretonne and braid; $1.85

From SHOP *to* COUNTRY HOUSE



A medium-sized bowl is of dull amber glass especially prepared; $3. The Irish fire flame roses from Stumpp

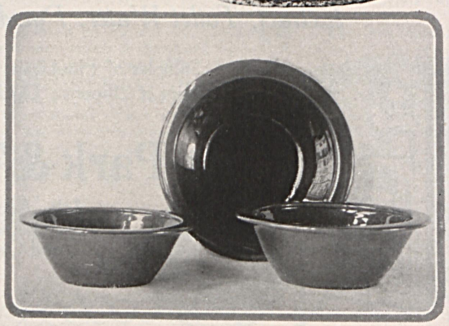
A utility box has a gay hand-painted design on a black background; the box contains paste, tags, and paper, all the materials for wrapping packages; $2.25; paste jar, $1.50



For holding knitting wools and for many another use this rice basket, twelve inches in diameter, offers its services; $3

Of glass and silver plate is an egg service consisting of salt and pepper shakers, spoon, and glass; $3.50, complete

"Charlotte" in white taffeta skating costume conceals an outfit for sewing on white shoe buttons; $1.50



A small rag mat, hand-braided, in bright colors is priced $1; the bronze candlestick and the beeswax candle, which accompanies it, are $2.25

A nest of three Japanese china flower bowls may be had in dark green, light green, or yellow; complete, $3; separately, 75 cents, $1, $1.25

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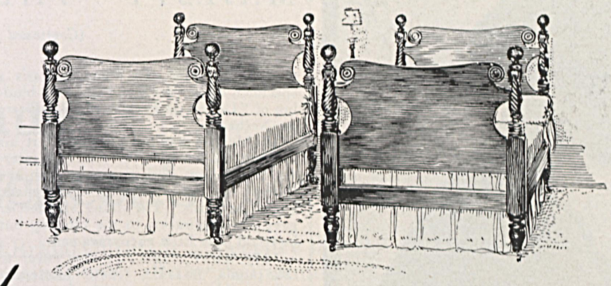

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Four-poster Colonial bedsteads, of mahogany, faithful copies of a treasured heirloom, over 200 years old, the original still in use by one of New England's "first families." The beauty of design and rare quality of workmanship sustain the ancient doctrine "that the man who builds a factory builds a temple, that the man who works there worships there."

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An illustrated booklet of Summer Furniture mailed upon request.

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THE artistic ensemble of your summer home will be greatly enhanced by the addition of one or more of these beautiful Chinese Porcelain Lamps with embroidered shades, exhibited here for your critical inspection and selection.

The collection affords you unlimited choice of color, form, motif and size, in harmony with any decorative and lighting effect desired.

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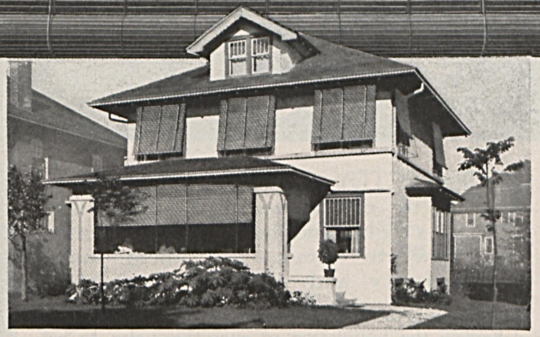

YOU can beautify your home and add to its attractiveness for all the family by equipping it with **Aerolux** Porch Shades and Awnings. Finished in soft, pleasing tones of green, brown or gray, that harmonize with any style of architecture or decoration and add that touch of completeness to bungalow or mansion. **Aerolux** Porch Shades make your porch a shady, secluded refuge from the summer sun, a delightful living room, an ideal sleeping room for summer nights.

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PORCH SHADES

are furnished in several different grades and prices and in sizes to fit any porch opening. The **Aerolux No-Whip Attachment**, an exclusive feature, makes it impossible for them to whip in the wind. The Splint Fabric shuts out sun, but lets in light and air.

AEROLUX Splint Fabric Awnings make your rooms many degrees cooler, because the wood is a non-conductor of heat and they do not absorb and retain it.

They may be adjusted to shade any part of the window or rolled up entirely out of the way.

Write for illustrated catalog of Aerolux Porch Shades, Sleeping Porch Curtains, Awnings and Window Ventilators.

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Lily of France Corset

CORRECTLY to design a corset is a matter of knowledge—knowledge of style and health requirements, and how to embody them most beautifully and most serviceably.

The corset is too fundamental an article of dress, too definitely the foundation of everything else, to be otherwise designed. For it is either right or it is wrong.

That is why thousands of women, in all parts of the country, buy by the name

Lily of France

They let no question of style or health correctness concern them. They have learned to trust implicitly to the expert knowledge, which, for nineteen years, has met their exacting requirements.

LILY OF FRANCE CORSET CO.

20 West 22d Street, New York

THE LILY OF FRANCE TRADE MARK CORSETS

PURVEYOR TO HIS MAJESTY THE BIBLIOPHILE

(*Continued from page 72*)

took to M. Mercier's home in Paris a specimen of her work, a handsome binding of "La Vie de Fragonard," by Pierre de Nolhac.

M. Mercier was not at home, but his son received her with the courteous interest of a fellow worker, and to him she showed her treasured volume and made known her wish. The young M. Mercier gave due admiration to the binding, but he could offer little encouragement.

"My father makes it a rule never to take pupils," he said. "Yet, if Mademoiselle would care to leave the book with me, I will gladly show it to him. He will in any case be glad to see such strong work."

When Miss Lahey sought the book several days later, M. Mercier himself greeted her.

"And now, what is it that you wish of me?" he asked, punctuating his admiration of the volume with the repeated, "Very strong! Very strong!"

"To study gold tooling with you, Monsieur Mercier," she said.

"Very well," said the master. "I will take you."

"And the price?" she ventured.

"Nothing."

"But I can not take your time."

"Nor I, your money," he laughed.

Thus it followed that three times a week for two summers Miss Lahey worked in M Mercier's atelier. The result of this work appeared in a binding of Prosper Mérimée's "Chronique de Charles IX," which she completed during the second summer, to be rewarded by, "Perfect!" from the master.

Returning in the summer of 1911 to continue her work with M. Mercier, she found his atelier closed. The great gold tooler was among the victims of the inundation of Paris by the Seine.

SUCCESS IN AMERICA

Miss Lahey's first substantial recognition at home came in 1908, when she received the commission to bind an edition de luxe of Frédéric Masson's "Napoléon et les Femmes," for the library of the late J. Pierpont Morgan. More than twenty-five volumes now stand to her credit in the Morgan library, and among them are the sumptuous catalog of the collection of Chinese porcelains and the handsome guest book in which famous visitors to the library are invited to inscribe their names.

At the lower right on page 72 is shown the doublure of the cover made by Miss Lahey for this catalogue of the Morgan collection of Chinese porcelains, which was long at the Metropolitan Museum of Art and was recently sold to Duveen. The cover of this book is of Chinese yellow levant morocco and is of the rich but plain type known as Jansenist, depending for its effect on the beauty of the leather and confining ornamentation to the gold coat of arms in the center. This simple exterior is counterbalanced by an elaborate doublure, also of Chinese yellow levant, with a broad band of black levant. In this black band are tooled in gold the Chinese symbols of the emperors of the Ming Dynasty, the period in which the greatest Chinese vases were produced. On either side of this black band there is a narrow band of camellia green, and the center of the cover is filled by a design in gold. This catalog of the Chinese porcelain collection is bound with citron colored moire flies, and it is printed on a marbled paper which was made for it of Japan vellum in citron, gold, and green. The gold tooling, alone, for this binding, represents the work of two hundred and seventy hours.

At the left below the large photograph on page 72 may be seen the binding for a manuscript of the times of Henri II, also belonging to the Morgan collection. It is in dull crimson levant morocco with the grain left in the natural state. The whole binding is elaborately tooled after the style of Henri II, so that the tooling corresponds, as in all good binding it should do, to the period of the manuscript. The front cover is tooled with heavy azured tools, giving a delicately ribbed appearance to the tooling which adds a richness to balance the elaborate coat of arms in the center of the panel; the doublure and flies are of crimson ottoman silk.

At the right in the middle of page 72 is pictured the cover of the guest book for the Morgan library. The binding of deep brown levant morocco is decorated in the style of the Renaissance with interlacing inset bands of lighter brown and tan levant. The whole binding is elaborately tooled in gold, and the brown moire doublure is set in a frame of inlaid leather and Grolier tooling similar to the exterior of the volume.

Mr. J. Pierpont Morgan continues the patronage begun by his father, and it was for him that Miss Lahey was working in Paris when war broke out. Having put the finishing touch to the fourth volume of Anatole France's "Life of Joan of Arc," she left Paris for New York, carrying the precious binding, securely wrapped, in a shawl-strap.

AN AMERICAN ATELIER

The present workshop of this skilled craftswoman is a partitioned enclosure, twenty feet by one hundred feet, on one floor of a sky-scraper loft building, in the heart of the wholesale district of New York. The furnishings consist of five machines, duplicates of those used during the fifteenth century, and of tool racks in which glisten tools with heads ornamented with gem-like monograms and lace-like designs. These tools were fashioned by a French master tool-maker, who has since been killed at the front, and the machines were bought from the Old Chelsea bindery when Mr. Schleuning retired in 1912. This old master personally superintended the setting up of these machines for his able pupil, who still maintains that better training in the fundamentals of bookbinding is to be had in New York than in Paris.

UNIQUE BIBELOT VOLUMES

Among the smaller works of this binder is a delightful little bibelot volume of fifteen pages, made by her for Mrs. Paul Morton as a gift from Miss Elsie de Wolfe. Selecting two poems, "Carcassone" and "Each in His Own Tongue," Miss de Wolfe turned them over to Miss Lahey as the basis of her gift book. Miss Lahey had the poems printed in French type on Japanese vellum, and on a title page hand-illuminated in Renaissance design was inscribed:

Two Poems to Charlotte Morton
From Elsie de Wolfe

A dark blue levant was selected for the cover, and on it was richly tooled in gold a design derived from Mrs. Morton's monogram and two pierced hearts. The doublure was of dark blue moire silk.

Another unique bibelot is Mrs. Charles Squier's commemorative book for the golden wedding of Mr. and Mrs. Whitman of Boston. A facsimile of the marriage certificate of Mr. and Mrs. Whitman was illuminated on parchment, and on a similar parchment sheet their family trees were similarly illuminated, while gold wedding bells swung from white ribbons in each of the four corners. Miss Lahey bound this two leaf volume in white morocco, paneled with gold tooling and marked in the center with the monograms of Mr. and Mrs. Whitman.

Bridal Trousseaux
at McCutcheon's

THE supplying of Bridal Outfits is a specialty in itself. Our long experience has made us familiar with all the requirements of good taste and prevailing fashion and enables us to handle promptly and properly the details of marking and making. Trousseaux are distinctly the business of "The Linen Store."

Prospective brides will find here the largest collection of Household Linens in the world, as well as an exceptionally beautiful and complete assortment of French Lingerie, Hosiery, Handkerchiefs, Silk and Knit Underwear, etc. The very latest styles are here in profusion.

A request will bring you our helpful little booklet, "Bridal Trousseaux," in which the choicest designs are shown, and which includes suggestive lists of Outfits ranging in price from $100 to $5,000.

Reg. Trade Mark

Mail Orders receive our prompt attention.

James McCutcheon & Company

Fifth Avenue, 34th and 33d Streets **NEW YORK**

Nowhere

is the exclusive smartness of Fisk hats better reflected than in the chic models for sport wear.

Fiskhats TRADE MARK CHICAGO NEW YORK PARIS

Look for this label in the crown. Fisk hats are sold by the better dealers and departments everywhere.

D. B. FISK & COMPANY

Creators of Correct Millinery

NEW YORK CHICAGO PARIS

FOR THE HOSTESS

NOW that summer is at hand, the hostess thinks of meals in the open air, and perhaps the best of these is breakfast, because of the freshness and coolness of the morning air. As most persons take an early cup of coffee with a roll in the privacy of their own rooms, the open air breakfast is usually served from ten until twelve, and the noon hour is generally chosen when outside guests are expected. An invitation to breakfast carries a suggestion of intimacy that is a compliment to one's friends, and the meal itself can be composed of a series of delicious dishes that can not well be served at any other time.

A ROSE-SHADED ROSE BREAKFAST

Surely nothing could be more welcome on a perfect morning than a rose breakfast served in a rose-shaded pergola, where on every side rosebuds wave a gay good morning. Quantities of long-stemmed roses might be loosely arranged for the table center, and a single perfect rose laid at each plate. In such a setting this breakfast would be pleasing:

Cantaloupe Cocktail
Poached Eggs in Tomato Cups
Lamb Chops — Corn Soufflé
Orange Popovers — Cheese
Coffee

The cantaloupe is thoroughly chilled and scooped out in tiny balls. In the bottom of a cocktail glass a sprig of bruised mint is placed, the cantaloupe is added and covered with a tablespoonful of white wine. Another sprig of mint serves as decoration. This should be served immediately. For the tomato cups, firm tomatoes are wiped with a damp cloth, halved, and broiled over a quick fire while the eggs are being poached. The tomato is placed between two thin slices of crisply curled breakfast bacon on a round of buttered toast, and capped with the egg, which has been brightened with a dash of paprika and a spoonful of melted butter. Finally, the dish is edged with a delicate ring of parsley. Nearly every one in this part of the world likes, with breakfast, a large cup of coffee with cream and sugar, though chocolate or tea may be served, if one prefers.

INSPIRED BY DOGWOOD BLOSSOMS

When the woods are white with dogwood, the time is ripe for a dogwood breakfast. Because of its very delicate fragrance, it may be used in great profusion where such extravagance in other blossoms would not be tolerable. If the trees are not conveniently near-by, branches of the blooms may be used in hanging baskets and scattered jars, and, for the table, a jug of gleaming yellow pottery filled with graceful sprays is pleasing. The breakfast service may be of the yellow and white Austrian china, and the white linen may be crocheted or otherwise bordered with yellow. The menu may be as follows:

Oranges
Tiny Broiled Sausages — Scrambled Eggs
Cashaw Croquettes — Batter Bread
Waffles — Grapefruit — Marmalade
Coffee

A version of the ever popular scrambled eggs is made as follows: To each egg, one tablespoonful of sweet cream, a pinch of salt, and a dash of white pepper are allowed. The eggs are lightly beaten and stirred into the mixture as it slowly heats. When it reaches a creamy consistency, it is removed from the fire and placed on squares of toast which have been freely spread with pimienta cheese. Small ends of asparagus lightly browned in butter and a bit of parsley for the center are added, and three tiny well-browned sausages are arranged on the edge of the dish in which it is served.

The cashaw for the croquettes is steamed and carefully drained, and to one quart of pulp, three beaten eggs, one cup of sugar, one cup of ground walnuts, a tablespoonful of butter, a teaspoonful of cinnamon, and a tablespoonful of allspice and nutmeg are added. After it is shaped, it is dipped lightly into the beaten white of an egg and in cracker crumbs before being cooked.

FOR THE SOUTHERN SPRING

In the south, the month of May is proclaimed by the waxy-leafed gardenia and the graceful oleander, either of which makes a fitting background for a breakfast table. The gardenias may be massed in a glass bowl for the table center, and white linen and white china used. If oleanders are used, a quaint vase of green pottery may be filled with the gorgeous blossoms. A dainty breakfast set of pink linen embroidered in white is pretty with them. This menu is appropriate for either setting:

Strawberries
Poached Eggs in Stuffed Baked Potatoes
Spanish Chicken with Rice
Sally Lunn
Cream Cheese with Preserved Figs
Coffee

Large strawberries adorned with their stems may be arranged around a little mound of sugar occupying the center of the saucer, or they may be capped and served in the good old-fashioned way with powdered sugar and plenty of thick cream, and accompanied by hot butter biscuit. For each portion of Spanish chicken the half of a young broiled chicken is required. A tiny bit of garlic, six julienne strips of green pepper, and a cup of truffles are added to a gravy, and this is basted frequently over the fowl to insure a thorough seasoning. Rice which has been boiled in a quantity of lemon water and steamed so that every white grain stands separate, a spoonful of little glazed carrot cubes, and two triangles of buttered toast complete this excellent dish. Cream cheese with figs is also of Spanish origin, and for it individual moulds are used. A preserved fig is placed on the top of each mould and a small quantity of clotted cream is poured around it. The delectable sally-lunn is turned out on a napkin, broken into slices, and passed piping hot.

THE HANDSOMEST FLOWERS OF THE SEASON

The pond-lily breakfast is another possibility for early summer. These are considered by many people the handsomest flower of the season, and living up to such a reputation, they lend themselves beautifully to the simple arrangements so much in favor at present. This menu may be served:

Baked Apples
Shirred Eggs on Toast
Individual English Giblet Pies
Potatoes, Southern Style
Pancakes with Blackberry Jam
Coffee

Real English giblet pies are far too palatable to remain long unknown in this country. While the giblets are boiling slowly in a pint of water to which has been added an onion, cut thin, and a teaspoonful of mixed herbs, hard-boiled eggs, in the proportion of half an egg to each pie, are cut into quarters. A rich pastry is made; the individual tins are lined with it and placed in the oven for a few minutes. Then into each is put a tablespoonful of giblets, chopped rather fine, two pieces of the hard-boiled egg, and a tablespoonful of mushrooms. The gravy is thickened with a tablespoonful of flour rubbed into a tablespoonful of butter, and a few small sprigs of parsley and some black pepper are added. This mixture is poured into the pies and covered with a pastry top. The edge is ornamented, and after the crust has been brushed lightly with a well-beaten egg, the pie is baked for a half-hour.

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NEW YORK PARIS

CABINET OF THE FRANCOIS I PERIOD IN WALNUT, WITH INLAID MARBLE MEDALLIONS AND FINELY CARVED AND GILT PANELING

ART lovers find the Koopman collection rich in rare examples of the best Early French and English Furniture, Tapestries, Porcelains, China and Glassware.

H. KOOPMAN & SON

16 EAST FORTY-SIXTH STREET

OPPOSITE RITZ-CARLTON HOTEL

Minnet Willow Furniture for The Well Planned Summer Home

Now when the Summer home is in the making we would suggest a visit to our showrooms where you will find a great variety of smart models ready for immediate shipment. Minnet Willow Furniture is hand woven of imported willow and is specially made for the high grade Summer home porch or interior. Send for catalog.

Pekoe Tea Wagon.....$16

Stained, $18.00. Furnished with removable plate glass tray top measuring 26 inches by 26 inches. Shown below at left.

Larchmont Set

48 inch top table with four chairs, with willow top, $38.00; with Oak top, $42.00. Chair seats measure 18" X 18". Cushions extra.

All prices are F.O.B. New York

MINNET & CO.

Makers of Quality Willow Furniture

364 Lexington Ave.,

Between 40th & 41st Sts.,

New York.

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"Not a Wrinkle at the End of the Trip"

Ideal for the Honeymoon Trip

HARTMANN WARDROBE TRUNKS

THAT moment on your bridal tour when, ready to dress for the evening, you throw open your trunk, will be a moment of delightful surprise—if you travel with a Hartmann Grand Prize Wardrobe Trunk.

For you will find your beautiful gowns and dainty dresses just as fresh and unwrinkled as the day you packed them and you can appear as perfectly appareled as if you had all the conveniences of your own boudoir.

This charming feature is only one of many "travel delights" which you can enjoy with a Hartmann Grand Prize Wardrobe Trunk—made possible by the patented "no-wrinkle" top.

Hartmann patented fixtures and ingeniously arranged compartments provide unusual capacity, utmost convenience, and instant accessibility.

Hartmann Grand Prize Wardrobe Trunks are designed and constructed to permit of traveling without excess baggage charges for size or weight.

Sold by leading Trunk and Department Stores in this country and abroad.

Prices range from $18.50 to $125.00

Winners of the only GRAND PRIZE on Wardrobe Trunks Panama-Pacific International Exposition San Francisco, 1915

The HARTMANN TRUNK Co.

Factories: Racine, Wisconsin

Chicago **New York**

Licensed Canadian Manufacturer
The M. Langmuir Mfg. Co., of Toronto, Ltd.

All Hartmann Trunks covered by patents, granted and pending.

OLD JEWELS IN NEW SETTINGS

Platinum Has Become the Established Setting for Precious Stones, So Let a Woman Haste to Her Resetting without Further Delay

"I HAVE one large diamond and twenty-six small diamonds in an old-fashioned gold brooch. Can these be remounted in a modern platinum brooch without great expense?"

This is a letter typical of many received by jewelry concerns, and one can hardly be far wrong to suppose that there are very many people who still have "old-fashioned gold brooches" and other gold pieces put away because they are no longer in keeping with the present jewel fashions. A smartly dressed woman realizes that one small item of wearing apparel not in keeping with the rest of her costume will spoil the entire effect, regardless of the fact that in every other respect she may be dressed in exceedingly good taste, conforming to all the dictates of the latest mode. And a jewel is much more than an "item" in a costume.

ONCE GOLD, NOW PLATINUM

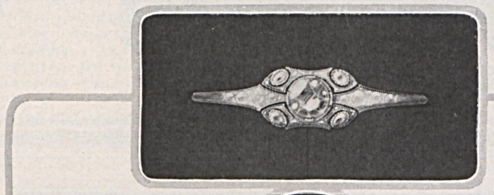
It seems but a few years ago that gold was considered the standard setting for precious stones, and diamonds were set into gold crescents, stars, and horseshoes. Indeed, it seems almost impossible that in so short a space of time there could have been such a radical change in jewel fashions. However, the change has been complete though it has been accomplished so quickly, and such pieces of gold jewelry as those mentioned in the letter above are not now worn at all.

PLATINUM A PERMANENCY

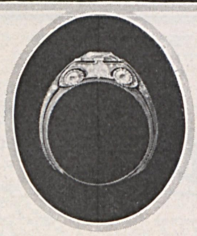
Despite this completeness, it has not been easy to realize that the change from gold to platinum settings is likely to be a permanent one, and just because the time in which the change has taken place has been so short there is still all too often a wealth of gold-mounted stones that are laid away in jewel boxes or vaults.

But while many people have not realized that this change to platinum is a genuine change, and for this reason have kept their gold-set jewels, there have been

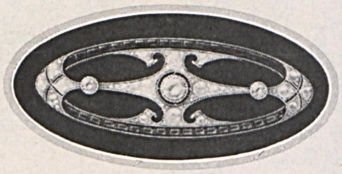
(*Continued on page 122*)



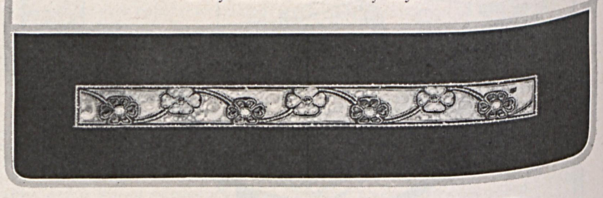
In this platinum ring, of which top and side views are shown at the right, sixteen small diamonds mount into an increasing flash of light that culminates in the one big stone



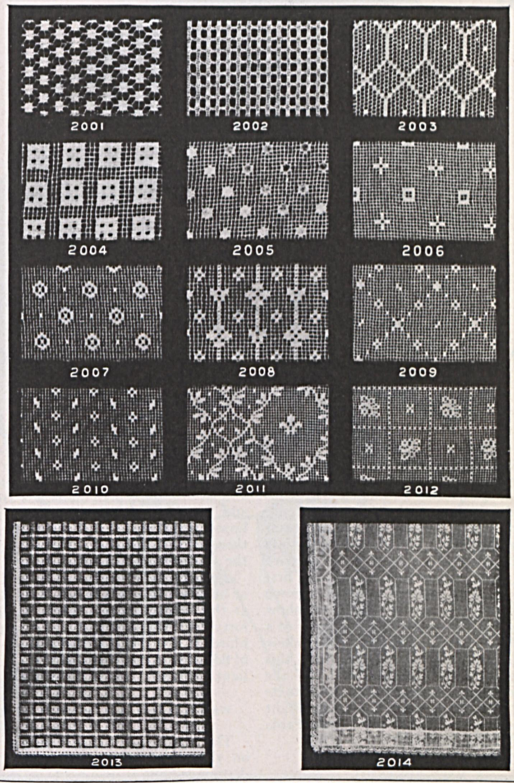
This ring might almost be called severe, for it has no filigree. However, the substitution of platinum filigree for tiny diamonds in this ring would not lessen its beauty



The design of this pin is so open that, though in it one large and twenty-two small diamonds are used, the effect of a larger number of stones is obtained. The border could be of colored stones or of onyx



In such a pin as this colored stones such as sapphires or emeralds could alternate with diamonds, or onyx could take their place. In this pin, as illustrated, forty diamonds are distributed. The jewelry with this article is illustrated in its actual size, to bring out the detail clearly. Designs from Boylan and Johnston



Inexpensive Lace Curtains at Special Prices

Our assortment of attractive Curtains for summer use is very extensive and from it almost every requirement can be supplied. The accompanying photographs illustrate some patterns very popular this season. Any design selected can be supplied made according to style No. 2013 which has a dainty cotton edge on front and bottom, or in style No. 2014 which has a 1½ inch hem on front and bottom and is trimmed with a cluny lace edge; 40 inches wide 2½ yards long.

2001	3.25 per pair	2008	5.50 per pair
2002	3.50 "	2009	6.00 "
2003	4.00 "	2010	6.50 "
2004	4.25 "	2011	7.00 "
2005	4.75 "	2012	7.50 "
2006	5.50 "	2013	6.00 "
2007	5.50 "	2014	7.50 "

These prices are on the same basis as values existing before the unsettled conditions abroad made the importation of these dependable Nets very difficult.

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Scrims, Marquisettes, Voiles, Fancy Nets, Grenadines, Madras, Cottage and Figured Muslins in splendid patterns at Moderate Prices. Samples on request.

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In this department an unusual stock is offered and we should be pleased to send samples if given an idea of price and color requirements. Prices range from 25 cents to 4.75 per yard.

MCGIBBON & CO.

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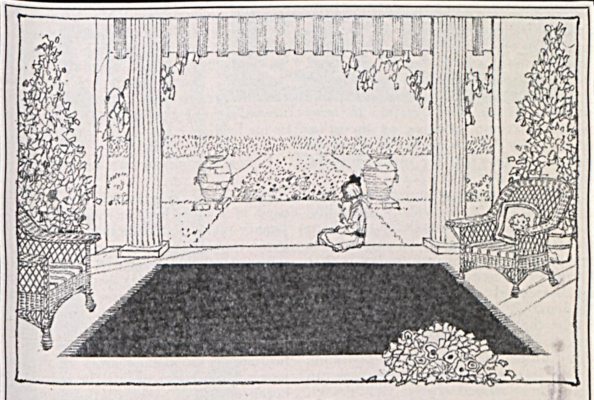

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House and Garden Furniture

in

REED & WILLOW

Imported Cretonnes

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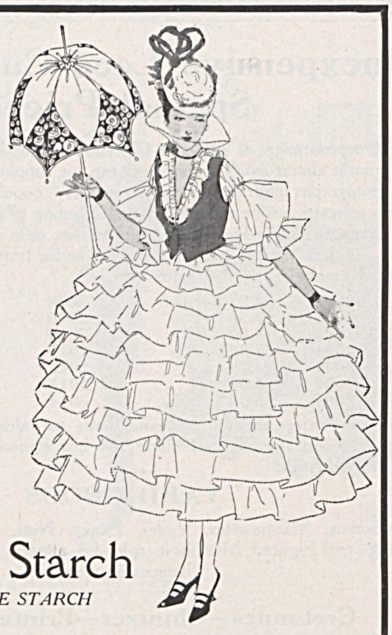


Celluloid Starch

THE UP-TO-DATE STARCH

Meets the 1916 laundry problem successfully—Imparts the desired finish to the most delicate fabrics—Does not stick to the iron—Does not blotch or streak black or colored goods—Contains no injurious chemicals. Free samples on request or full size packages either size sent postpaid on receipt of 5c or 10c.

Celluloid Starch Company
461 Fourth Ave. New York City

A WONDERFUL success—a tremendous hit—and an overwhelming demand—is the story of the wide popularity already attained by the

NEVRSRINK
TRADE MARK

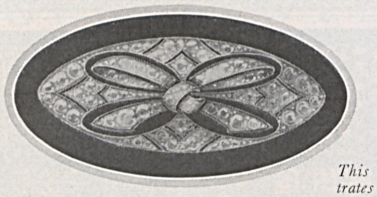
GUARANTEED WASH SKIRTS

Only an ambition six months ago—a reality today—because "NEVRSRINK" is the only wash skirt in which every thread of the fabric has been thoroughly shrunk before the garment was made up. Every skirt bearing the "NEVRSRINK" label is

Guaranteed to keep its shape and fit until worn out.

Guaranteed to wash perfectly without shrinking.

"NEVRSRINK" Skirts are made in over fifty of the season's smartest styles and are sold by the best shops in your town. Manufactured and guaranteed by the STAR SKIRT COMPANY, New York City.



This brooch illustrates a method of using a varied number of small diamonds without a large one

OLD JEWELS IN NEW SETTINGS

(*Continued from page 120*)

many others who have refused to be impressed with the beauty of platinum jewelry, and have worn the gold ornaments in the face of all demands of fashion, only to change their view suddenly to the extent of having all of their jewels reset in platinum. Far from being a whim or fad, platinum attained its popularity purely on practical points. In the first place, owing to the yellow gleam thrown off by gold, diamonds set in it rarely show to their full advantage; the fine color of a blue-white stone is often lost by the yellow reflection of the gold setting. When this stone is mounted in platinum, on the other hand, the platinum really adds to its beauty, itself throwing off from its bright polished surface a luster not incomparable to that of the diamond.

A MAIN ADVANTAGE

Platinum is an especially excellent metal for resetting stones, as its whiteness and the fineness and intricacy with which it may be spun out allow for a large or a small number of stones to be set into a piece without great difference in effect. Gold pieces are necessarily somewhat symmetrical, as the difference of color between stones and metal is very marked; platinum settings, on the other hand, can by a slight change of design be adapted to any number or size of diamonds one might wish to use.

Another great value that platinum has for resetting stones is that by the skilful manipulation of the metal the old shape of a stone may seemingly be changed. A very popular style of ring to-day is that of a round diamond mounted in a flat-top ring, hexagonal or square. The effect that the diamond gives in this setting is distinctly that of a fancy-cut, square, or hexagonal stone. This illustrates the wonderful properties of polished platinum, that by its use the shape of the stone can seemingly be altered.

FLEXIBILITY OF PLATINUM DESIGNS

The jewelry designs on this and page 120 illustrate this flexibility of platinum designs, for with slight adaptation these designs can be made to accommodate few or many stones. In the lower middle of page 120 is shown a brooch of a design so open that it gives the effect of a large piece of jewelry with a comparatively small number of stones. In it one large and twenty-two small diamonds are used, and small square-cut sapphires give the brooch rims of color. Onyx could replace these stones, gaining, with great economy, the smart black and white effect.

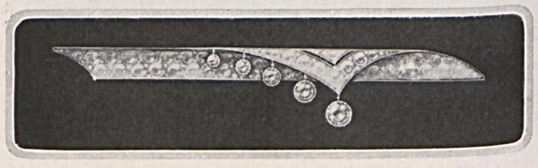
The same use is made of colored stones or onyx to vary the design in the bar pin at the bottom of page 120. In this pin forty tiny diamonds alternate with sapphires to give a lovely and delicate design of flowers. Again, onyx would give a brilliant contrast with the diamonds.

WHORLS INSTEAD OF SMALL STONES

The parchment scroll bar pin shown on this page is of unusual grace. Five diamonds hang suspended from the scroll, and in this pin the background is not set with diamonds but is cut in a pattern of tiny whorls which throw off light. It is easy to see how this pin could accommodate any number and size of small diamonds in the background. At the top of this page is a brooch in which there is no large diamond. Small stones are so worked into the design that a large stone is not needed either for the beauty of the pattern or for brilliancy.

FOR OLD-FASHIONED BROOCHES

Any one of these designs could well be used as a basis for the mounting of the twenty-seven diamonds mentioned in the letter quoted at the beginning of this article, with slight changes to accommodate this owner's particular number and size of diamonds; and any one of these could be used as a design for the mounting of the thousands of other old-fashioned brooches that are put away as out of fashion. This placing away of precious jewels is similar to storing the automobile because it needs a new coat of paint. To buy new frocks and hats and furs to keep up with the insistent demands of fashion is a matter of course, yet diamonds are in many instances tucked away in their old settings, notwithstanding the fact that an important change in the style of jewelry, such as this recent change to platinum settings, happens but once in a great many years.



The line of this bar pin is so graceful that one wonders why it has been so lately discovered. Because of the scrolls on the platinum it is not at once obvious whether or not it is set with tiny diamonds and that the five swinging stones are the only stones used

Well Booted and Heeled

—to say nothing of safety and comfort—grace, poise and lightness of carriage.

Foster Tred-Air Heel Cushions

Wear these "cushions of air" inside your shoes. They protect the stockings from nails, improve the fit of the shoe and add a trifle to your height. If your Dealer or Repair Man cannot supply you send us his name, 25c, and the size of your shoe and we will send you a pair, prepaid.

CAT'S PAW
CUSHION
RUBBER HEELS

are a revelation in nicety of fit—in the comfort they add to the high heel shoe—the ease and grace they give for street wear—for evening dress wear—for the intricate steps of the modern dance.

The Foster Friction Plug positively prevents slipping and prolongs the life of the heel.

No holes to track mud and dirt—50 cents attached—all Dealers—black, white or tan.

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Originators and Patentees of the Foster Friction Plug, which prevents slipping.

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The CORSET of DISTINCTION

LA RESISTA Models in Brocades, Silks, Coutils and Batistes give the correct figure lines for the latest Paris Styles. They impart to each figure that smart and stylish effect and distinguished appearance so much desired.

The beautiful fabrics and exquisite quality of materials used in these corsets appeal to the most discriminating and they give the best of service.

Their exclusive Patented Boning "SPIRABONE" is the best corset boning made — flexible, breakproof and resilient. Skillfully placed in the sides it permits freedom of motion and gives graceful and youthful figure lines.

A Model for every figure.
A Model for every occasion.

$3.50, $5.00, $7.00 and up.

Style No. 92, illustrated, for average and slender figures. Price, Coutil, $3.50; Brocade, $5.00; Silk, $12.00.

Let our expert Corsetieres fit you to a LA RESISTA Model that will mold your figure to the new lines. Fittings are free.

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La Resista Corset Co.
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Pure Dye
Women's Pure Silk, 75c, $1.00 and $1.50; Men's 50c per Pair.

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THESE prices buy *HOSE* of *LUXITE*, made of *pure Japanese silk*, 12 strands to the thread. Much silk hosiery at these prices contains but 6 or 8-strand thread. To give that kind desired weight, the makers load the dyes with metallic compounds. But these soon destroy fine threads. *Your* safeguard lies in this name—*HOSE* of *LUXITE*. It requires no loading. *HOSE* of *LUXITE* is superbly rich and lustrous, due to the fine, close stitching, and our liberal use of choice materials and pure dye. It comes from the wash as shapely and shimmering as new.

Made also of Lusterized Lisle, and of Gold-Ray, the new scientific silk. The fine lisle top resists garter strain. The high spliced heel and toe are extra reinforced. Ask your favorite store for *HOSE* of *LUXITE*. Prices as low as 25c for Men, Women and Children. We ship direct, postpaid, if your dealer fails to supply you. Write for dealers' names and free *HOSE* of *LUXITE* book.

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Child's "NATURAL SHAPE" shoes. An aid to weak ankles, and helpful to strong ones.

Sizes 7 to 10½

White Buckskin, Button or Lace **$4.00**
White Linen Button (white soles).
Tan Russia or Black Russia, Lace or Button 3.00

Children's "PERFECT SHAPE" button and lace shoes permit perfect development of the growing foot. Sizes 4 to 8

White Buckskin, Button . . . **$3.00**
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Exclusive footwear for Men, Women & Children

Baby's "AID-TO-WALK" ankle support shoes have the endorsement of the highest medical authorities.

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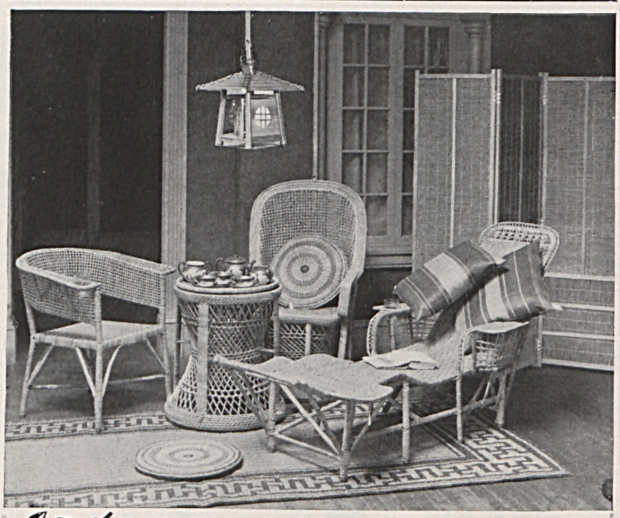
Tan Russia or White Linen, Lace **2.00**
Tan Russia, Black Kid or White Linen, Button . . . **1.50**

Booklet of Men's, Women's and Children's Shoes Upon Request to Dep't. 100.



Vantines The Oriental Store

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TO facilitate ordering by mail, direct from this advertisement, we illustrate a limited selection of distinctive and unique oriental objects of utility, that will lend a touch of quaintness to any room of your summer home, to the veranda, and to the lawn.

No. 19V—Chinese Rattan Chair; price **$6.50**
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Write for Catalog No. 48. Mailed postpaid out-of-town on request only. Contains thousands of suggestions for the artistic decoration of summer homes. Illustrates and describes all the new Vantine importations, including Oriental articles of art and utility for presentation purposes or personal use.

·A·A·VANTINE·&·CO·Inc· Fifth Ave. and 39th St., New York

SOCIETY

Births

NEW YORK

Payne.—On March 28, to Mr. and Mrs. Clarence Payne, a son.

BOSTON

Kent.—On March 1, to Mr. and Mrs. Ira Rich Kent, a son.

CLEVELAND

Root.—On March 16, to Mr. and Mrs. Paul Crawford Root, a son, Paul Crawford Root, Jr.

WASHINGTON

Sayre.—On March 26, to Mr. and Mrs. Francis B. Sayre, a daughter.

Deaths

NEW YORK

Cook.—On March 25, at his home, Walter Cook.

Hodge.—On March 22, J. Aspinwall Hodge.

Hoyt.—On March 20, Lydig, infant son of Mr. and Mrs. Lydig Hoyt.

Leland.—On March 28, at his home, Francis L. Leland.

CHICAGO

Sprague.—On March 28, in Lakewood, New Jersey, Nancy Atwood Sprague, widow of the late Albert A. Sprague.

Engagements

NEW YORK

Bonnell-Banning.—Miss Beatrice H. Bonnell, daughter of the late J. Harper Bonnell, to Mr. Waldo Banning.

Brown-Eagle.—Miss Margery Brown, daughter of Mrs. Samuel Queen Brown, to Mr. J. Frederick Eagle.

deWitt-Titus.—Miss Helen Anita deWitt, daughter of the late William P. deWitt, to Dr. Norman Edward Titus, son of Dr. Edward Coddington Titus.

Frieze-Townsend.—Miss Mary H. Frieze, daughter of Mr. Lyman B. Frieze, Jr., to Mr. R. Tailer Townsend, son of Mrs. J. Henry Alexandre.

Gay-Whiting.—Miss Martha S. Gay, daughter of Mr. Martin Gay, to Mr. George Clarke Whiting.

Goodwin-Farr.—Miss Evelyn Withers Goodwin, daughter of the Reverend Doctor William A. R. Goodwin, to Mr. Barclay Harding Farr, son of Mr. T. H. Powers Farr of West Orange, New Jersey.

Green-Ream.—Miss Mary Green, daughter of Mr. A. W. Green, to Mr. Norman P. Ream, son of Mrs. Norman B. Ream.

Hamilton-Woods.—Miss Helen Morgan Hamilton, daughter of Mr. William Pierson Hamilton and granddaughter of the late J. Pierpont Morgan, to Mr. Arthur Woods.

Hollingsworth-Tucker.—Miss Grace Hollingsworth, daughter of Mr. William Hollingsworth, to Mr. St. George Brooke Tucker, son of the late Judge Charles Frederick Tucker.

Newbold-Morgan.—Miss Mary E. Newbold, daughter of Mr. Thomas Newbold, to Mr. William Gerald Dare Morgan, son of Mrs. William D. Morgan.

Pallen-Walker.—Miss Dorsie Pallen, daughter of Dr. Condé B. Pallen of New Rochelle, to Mr. Robert Willard Walker, son of Mr. James Blaine Walker.

Patteson-Randall.—Miss Katharine Patteson, daughter of Mr. Robert A. Patteson, to Mr. Paul K. Randall, son of the late Frank E. Randall.

Pope-Riddle.—Miss Theodate Pope, daughter of Mrs. Alfred A. Pope, to Mr. John Wallace Riddle, former United States Ambassador to Russia.

Weir-Ely.—Miss Caroline Alden Wier, daughter of Mr. J. Alden Weir, to Mr. George Page Ely, son of Mrs. George Ely.

BALTIMORE

Browne-Harvey.—Miss Ethel Nicholson Browne, daughter of Dr. B. Bernard Browne, to Dr. Edmund Newton Harvey.

Kenny-Goodwin.—Miss M. Frances Kenny, daughter of Mrs. Cornelius David Kenny, to Mr. F. Lawrence Goodwin, son of Mrs. Charles Goodwin.

BUFFALO

Kennedy-Patch.—Miss Helen Louise Kennedy, daughter of Mr. Charles Kennedy, to Mr. Howard Rollin Patch, son of Mrs. Maurice B. Patch.

Rogers-Hillis.—Miss Alice Leonard Rogers, daughter of Mr. William Arthur Rogers, to Richard Dwight Hillis, of Brooklyn, New York.

PITTSBURGH

Harlow-Johnson.—Miss Katharine Harlow, daughter of Mr. Alfred B. Harlow, to Mr. Walter Erwin Johnson.

Riddle-Paine.—Miss Susanne Riddle, daughter of Dr. Matthew Brown Riddle, to Mr. Russell Sturgis Paine.

SAINT PAUL

Sibley-Beebe.—Miss Margaret Sibley, daughter of Mr. Alfred B. Sibley now of Helena, Montana, to Mr. Lawrence Beebe.

WASHINGTON

Taylor-Bayly.—Miss Hanna Willard Taylor, daughter of Mr. Hannis Taylor, to Mr. Charles Clay Bayly.

Weddings

NEW YORK

Hastings-MacLaren.—On March 25, at the home of the bride's parents in Princeton, New Jersey, Mr. Warren Hastings, son of Mr. William H. Hastings, and Miss Lydia MacLaren, daughter of Dr. William S. MacLaren.

McWilliam-Nash.—On April 4, at the home of the bride's parents, in Rye, New York, Mr. Culver McWilliam and Miss Eleanor Arnett Nash, daugnter of Mr. Edmund S. Nash.

WASHINGTON

Grevenburg-Morse.—On March 23, in St. Matthew's Church, Mr. Carlos Grevenburg and Miss Margaretta Morse, daughter of Mr. Alexander Porter Morse.

Weddings to Come

NEW YORK

Ashwell-Barrows.—On April 27, in the Church of the Heavenly Rest, Miss Madeline Ashwell, daughter of Mrs. William C. Ashwell, to Mr. Dudley Hammond Barrows.

Baker-Jessup.—On April 29, in the Church of the Heavenly Rest, Miss Eugenia Griffin Baker, daughter of Mr. William Edgar Baker, to Mr. Henry Herbert Jessup, son of Mr. Henry Wynans Jessup.

Duryee-deSaint Phalle.—On May 9, in the Church of St. Ignatius Loyola, Miss Marie Duryee, daughter of Mrs. Samuel Sloan Auchincloss, to Mr. Fal deSaint Phalle, son of Count Pierre deSaint Phalle.

Henry-Graham.—On May 1, in St. Bartholomew's Church, Miss Frances W. Henry, daughter of Mr. Howard H. Henry, to Mr. Harvey Graham, son of Mrs. Hubert Vos.

Trevor-Lord.—On May 15, in St. Bartholomew's Church, Miss Louise S. S. Trevor, daughter of Mr. Henry Graff Trevor, to Mr. James Couper Lord.

Wooster-Richard.—On April 24, in St. Thomas's Chapel, Miss Oroville Wooster, daughter of Mr. Philip Wooster, to Mr. Walter L. Richard, son of Mr. Oscar L. Richard.

BALTIMORE

Bonsal-Lanahan.—On April 25, at "Eltham," the country place of the bride's parents, Miss Margaretta Pleasants Bonsal, daughter of Mr. Leigh Bonsal, to Mr. William Wallace Lanahan.

Payne-Gillet.—On April 25, at the residence of the bride's parents, Miss Katharine Edmonds Payne, daughter of Mr. George H. Payne, to Mr. James McClure Gillet, son of Mrs. Edgar Gillet.

BOSTON

Elliott-Rogers.—On April 29, in Emmanuel Church, Miss Edith January Elliott, daughter of Mr. Howard Elliott, to Mr. Edmund Pendleton Rogers, son of Mr. Archibald Rogers.

PHILADELPHIA

Long-Ketcham.—On May 6, at the home of the bride's parents in Ardmore, Pennsylvania, Miss Jean Nelson Long, daughter of Mr. William H. Long, to Mr. William Treadwell Ketcham, son of Mrs. Arthur C. Ketcham.

POWDERS AND PERFUMES
THAT SUGGEST THE
FAIRY FLOWERS OF FRANCE

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Created by
the World-Renowned House of

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PIVER'S Exquisite Perfumes, Face Powders and Sachet may be obtained at all Leading Specialty Shops, Drug and Department Stores

CHAS. BAEZ, Sole Agent for U. S. and Canada
24 East 22nd Street, New York

Bulletin No. 27

Dame Fashion's Decree

for smart women is "F. B. & C." Bronze Glazed Kid Shoes for day and evening wear, being appropriate with gowns of any color.

Dyestuffs are scarce. We advise the early purchase of Bronze Kid Shoes owing to probable advance in price and limit of supply.

THE SHOE for Spring and Summer, Street and Sport wear is made of "F. B. & C." White Washable Glazed Kid No. 81. It requires no dressing; "Carbona Cleaning Fluid" works to perfection.

Insist upon "F. B. & C." White Washable Glazed Kid No. 81.
There is no substitute for this leather.

Fashion Publicity Company
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Wolf Head Undermuslins

Are featured in the May and June White Sales.

Designs, materials and the prices at which the garments are sold appeal to every woman.

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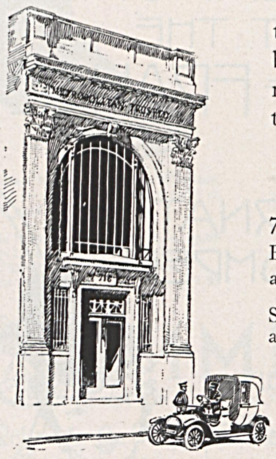
364 Fifth Ave. New York

WOLF HEAD
UNDERMUSLINS

Women Will Appreciate



the convenient banking arrangements and the central location of our

Fifth Avenue Office

716 Fifth Avenue

Between Fifty-fifth and Fifty-sixth Sts.

Safe Deposit Vault and Silver Storage

Your inspection of the new building is invited.

Resources $70,000,000

Metropolitan Trust Company

of the City of New York

George C. Van Tuyl Jr., President

Main Office, 49 Wall Street

Authoritative Outfits for May and June Brides and Bridesmaids

We have outfitted the Brides and Bridesmaids at many of the smartest weddings of Society, both when we were given "carte blanche" and when a price-limit was set.

Complete Trousseaux, from "les habillements intimes" to WEDDING GOWNS and GO-AWAY SUITS, COATS and HATS from private sketches, thus pledging guarded originality—all at surprisingly moderate prices and delivered well in advance of the date stipulated.

Maison Maurice

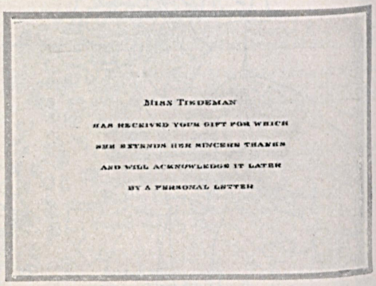
FIFTH AVENUE AT 43rd STREET, NEW YORK

TO POST BEFORE AND AFTER THE CEREMONY

(*Continued from page 73*)

throughout the land preaching sermons on the creed that true beauty in gifts is combined with usefulness. Imagine the joy of the bride if a thoughtful friend presented her with stationery that she could use with pleasure for the first few years of her married life. Such a gift would be one before which even the satirist Burgess would doff his hat.

The smartest paper to-day depends upon quality or texture, and upon clean cut marking in one or, at the most, two tones. The smart woman is always conservative in her stationery, and she often adopts for a permanent style the one that pleases her. The bride should naturally be consulted in regard to her taste in color, quality, and marking, as no woman wishes to have such a personal detail as stationery thrust upon her without having a voice in choosing what the style shall be.

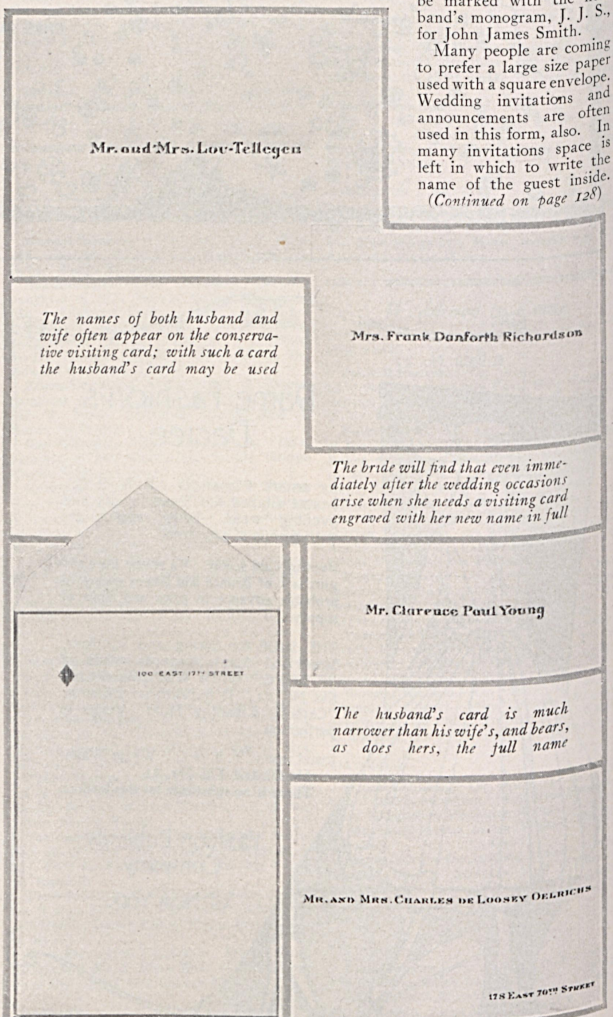


Such a card as this is a boon to the bride, as gifts are often too many to be acknowledged before the wedding, yet the senders should know that they arrived safely

If this gift of stationery is at all a comprehensive one, including the many forms of paper a bride will need, it should include the correspondence card or else small note-paper marked with the bride's own monogram, that is, M. S. for Mary Smith, and the large house paper should be marked with the husband's monogram, J. J. S., for John James Smith.

Many people are coming to prefer a large size paper used with a square envelope. Wedding invitations and announcements are often used in this form, also. In many invitations space is left in which to write the name of the guest inside.

(*Continued on page 128*)



For her hasty gift-note, forerunner of the personal letter of acknowledgment to follow, the bride-elect welcomes the small paper and small envelope combined

The card may bear the address of the residence. The visiting cards are reduced one-half their size, the note-paper and card of acknowledgment, one-fourth

"Le secret de sa 'Chic' Madame, c'est qu'elle est française." —Kerkoff, Paris.

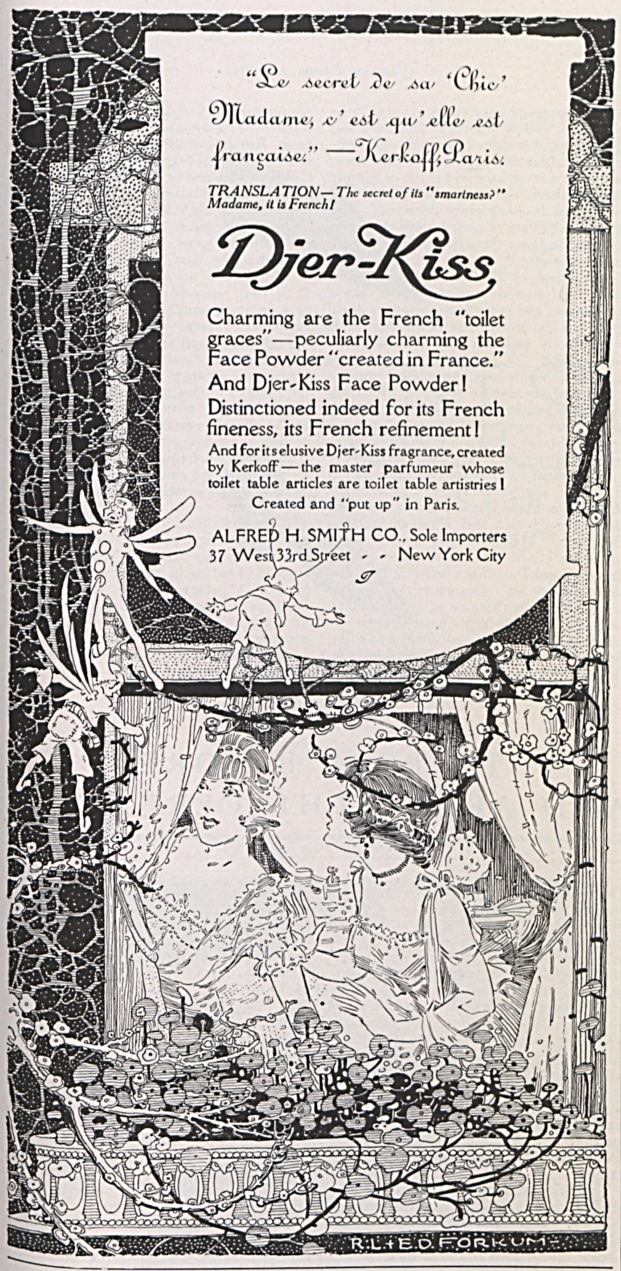
TRANSLATION—The secret of its "smartness?" Madame, it is French!

Djer-Kiss

Charming are the French "toilet graces"—peculiarly charming the Face Powder "created in France." And Djer-Kiss Face Powder! Distinctioned indeed for its French fineness, its French refinement!

And for its elusive Djer-Kiss fragrance, created by Kerkoff—the master parfumeur whose toilet table articles are toilet table artistries! Created and "put up" in Paris.

ALFRED H. SMITH CO., Sole Importers
37 West 33rd Street - - New York City



Ladies with a high forehead, too little or too thin hair, prematurely grey, etc., can completely hide these defects with a Pierre Transformation.

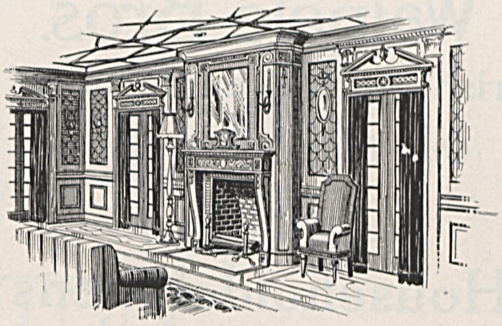
The New Coiffure

Recommended by Pierre for Summer, is shown here dressed with one of Pierre's Transformations with his latest Chignon at the back of the head.

These transformations can be quickly dressed in any style. Made on a ½-inch open net, they are light in weight and impossible to detect. Ladies who obtained their transformations in Paris before the war, are delighted with the quality of Pierre's work. Pierre received his training in Paris, and is supreme as a maker of transformations in this country.

Pierre

18 East 46th Street, New York
Opposite Ritz-Carlton



Authentic and Enduring Decoration

To those who desire interior decoration of the better class, we offer a complete service—an organization of master decorators.

Our studios are equipped to plan and execute the interior decorating in any building. Our great show rooms are completely stocked with a most wonderful collection of furnishings.

This service, and all that goes with it, is so varied, both as to price and design, that any want may be satisfied.

It includes everything you may require for the complete decorating and furnishing of a home, club, bank, hotel, etc., such as—

Decorations Painting Illuminating Upholstering Furniture Draperies Carpets and Rugs Interior Woodwork Ornamental Plaster Chimney Pieces

Our clientele includes some of the most discriminating persons in the United States.

If you expect to redecorate your home, or when you are planning to decorate buildings under construction, write us, and your inquiry will be given prompt and careful attention.

When occasion demands, we will send a personal representative.

Scruggs-Vandervoort-Barney
SAINT LOUIS

Walpole Bros.

Irish Linen Manufacturers

Our 150th Anniversary

May Sale *of* Household Linens

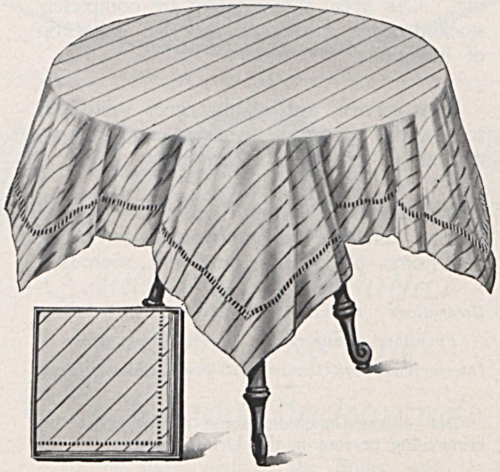
Large Reductions On Our Entire Stock

Comprising sheets, pillow cases, bedspreads, quilts, blankets, bedroom towels, bath towels, bath mats, kitchen towels; and fancy linens of every description.

In view of the continued advance in prices of all Household Linens, this Sale spells Opportunity, equally to the experienced housewife and the Bride-elect.

Several designs in sizes 2 x 2½ and 2½ x 3 yards in our noted Hand Woven Double Damask Table Linen, as illustrated in catalogue, to be cleared at

Sale Discounts of 33⅓% and 50%



Diagonal-striped Linen Hemstitched Tea Cloths and Napkins

Cloths		Napkins	
36 x 36—Sale Price,	**$2.25** ea.	14 x 14—Sale Price,	**$5.00** doz.
45 x 45— " "	**3.15** "	18 x 18— " "	**7.50** "
54 x 54— " "	**4.50** "		

PURCHASE BY MAIL

Sale catalogue, giving illustrations and particulars of our many bargains, mailed upon request. Mail orders not found satisfactory upon receipt, may be returned for exchange or purchase price will be refunded if desired. Please remember that "Walpole Linens" are retailed in our own stores direct from our looms and workrooms in Ireland, thus eliminating all intermediate profits. Our ***Sale Prices*** are, therefore, unusually attractive.

PURE FLAX

TRADE MARK

Mail Orders delivered postpaid to all parts of U. S. A.

373 FIFTH AVENUE, NEW YORK

Also of

London Dublin Belfast Melbourne

Factories:

Belfast and Waringstown, Ireland

AS SEEN *by* HIM

(*Continued from page 65*)

reptiles creeping over them, or vivid rose pink with yellow splotches and here and there cabalistic signs in browns and reds. There is a blue and yellow rug on the floor, but it is not of any weave; it is simply painted there, but it is so well done that every one is completely deceived. The few draperies are of cretonnes in the latest Chinese designs; these impart a decidedly enlivening effect.

The effect of all this intermingling of styles and periods and schools is like a nightmare; and yet when one settles down to one of the crowded tables in that little room he is conscious that Bohemia is well staged. To our left sits a poet; we know him by his long hair and his pointed beard and because he occasionally recites verses; our right elbow joggles a sculptor or an artist, neither of whom is so much out of Murger and La Vie de Bohème as from Charpentier. The Mimis are very modern even in appearance; their hair is cut after the style Irene Castle made acceptable, their clothes are as queer as clothes need be, and they smoke like chimneys. Manikins and models come from the studios of the creative artists near by, and I need not tell you how fascinating they are. Designers, who indeed are great people these days, are to be seen here, and even the millionaire proprietors for whose establishments they design, deign sometimes to take a refection here. One of these makes a striking figure in his cosmopolitan clothes, and to finish the picture he is always accompanied by a huge Russian wolfhound. During the season a small exhibition and sale of Cubist works and of china and decorative fabrics and miniatures is held. The food in this little place is simple and wholesome and not expensive. It is not a Sherry's nor can it even boast of a cuisine anything like that of the Ultima Thule of Bohemians on south Fifth Avenue. It is only an odd bit in an odd corner of a great thoroughfare. All over town such little places are springing up in the midst of small art colonies. The one down on West Fourth Street that sprang from the defunct Louis's is, perhaps, the pioneer of this movement. The food is much better than any to be obtained at the cheaper restaurants, and there is a certain home flavor to it. The Bohemian tendency of the habitués is quite innocent, for we have long since survived the shock of such things as seeing women smoke in public.

These delightful little restaurants that cater to an intimate clientele remind us how rapidly the customs of cities change. Instead of eating in a small colorful room filled with personalities as vivid and as fantastic as the decorations themselves, we used to have to dine in dreary institutions overweighted with dignity. It is surprising that we enjoyed ourselves or digested our food.

TO POST BEFORE AND AFTER THE CEREMONY

(*Continued from page 126*)

This entails more work, as it means writing the name three times: on the outside envelope in full with the address, on the inside envelope, and in the space left in the invitation. Here the given name is not used; the name reads, "Mr. Brown"; or, if the invitation is to two, "Mr. and Mrs. Brown." There are a great many professionals to whom this work of writing the names is given to-day. This insures that only one handwriting is used on one invitation, within and without. If this work is left to professionals it is well to make sure that they do not leave the piece of tissue paper inside, for that is meant merely to protect the invitation when it leaves the printer's hands.

The bride will generally find that she needs a visiting card even on the wedding journey. It should be a square blue white card, of medium size, and of smooth finish and modified luster. The entire name should be written out, as "Mrs. James Henshaw-Smith," and a smaller oblong card of her husband's, "Mr. James Henshaw-Smith," should match hers. A larger number of the husband's cards should be ordered as two are generally used with one of the wife's, for when she calls at a house where there are men in the family, she leaves one of her husband's cards for the women and also one for the men. Where there are no men in the family, only one of the husband's is left for the ladies. Some conservative people still use one card, marked "Mr. and Mrs. James Henshaw-Smith," in which case only one of the husband's individual cards is used with this joint card.

An English block or shaded Roman style is the prevailing type of print used for cards; it is also good taste to use script. In ordering cards it is always well to order envelopes as well; then they are sure to be the proper size and of the same texture and color. It is attention to these little details that bespeaks the woman with the refined and well-ordered mind, and the bride will find that it adds greatly to her own and her husband's happiness if she schools herself to heed them.

Besides the smart paper they furnish, stationers often are able to give other happy ideas for wedding gifts; one well-known stationer has brought out an exquisite gift in the form of a beautifully printed and bound copy of the marriage service. The book is bound in old parchment, illumined like the work of the old monks, and fastened with hand-wrought metal clasps. After the service it is returned to its leather case and may be handed down as a dignified heirloom to be used for generations.

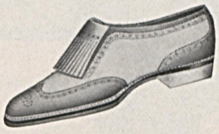
Tan Russia and Tan Buckskin combination.
Price $9.00

White Canvas Princess edged in black. **Price $7.50**

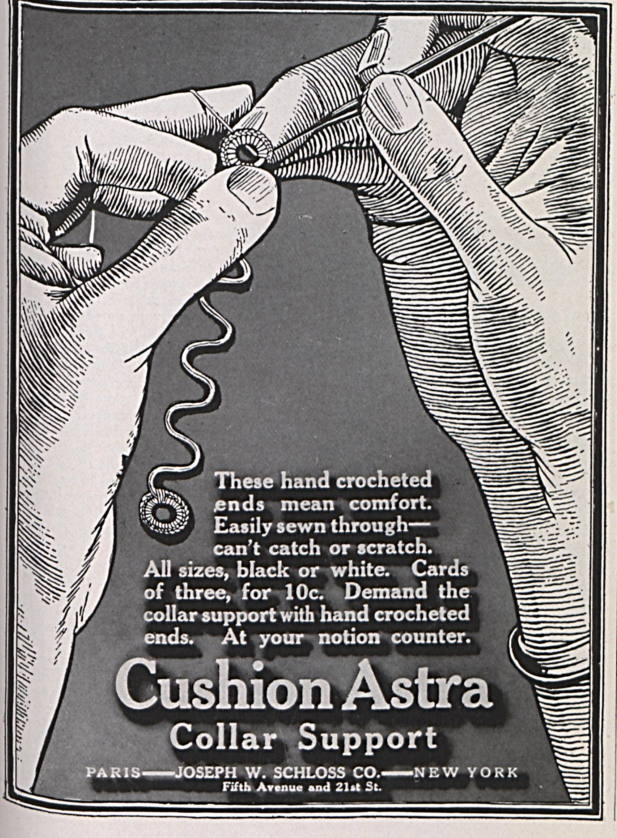
J & J SLATER

415 Fifth Avenue, New York
Between 37th and 38th Streets

Tan Russia **Price $ 9.00**
Black Russia **Price $ 9.00**
White Buckskin **Price $10.00**



The combination is Buckskin and Tan Russia. **Price $9.00**



These hand crocheted ends mean comfort. Easily sewn through—can't catch or scratch. All sizes, black or white. Cards of three, for 10c. Demand the collar support with hand crocheted ends. At your notion counter.

Cushion Astra Collar Support

PARIS—JOSEPH W. SCHLOSS CO.—NEW YORK
Fifth Avenue and 21st St.

No. 384.
Dress made of black, white, brown or grey cotton pongee; detachable organdie collar and cuffs with smart fluted edge. Apron and cap to match. Complete outfit. . . $7.50

THE Service at Tea was superb The hostess at ease was content—she had adopted

La Mode
REGISTERED TRADE MARK
SMART UNIFORMS

to meet the demand of good taste.

"La Mode" signifies correctness of style as well as the superiority of tailoring and materials that insures long and lasting wear.

Good shops everywhere will show you a large variety of models. Ask to see the "La Mode" conceptions illustrated.

In New York at leading stores, including

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Jas. McCreery & Co.
Saks & Co.
Franklin Simon & Co.
Stern Brothers
John Wanamaker

If your dealer can't supply you write for Booklet V, also our attractive Guide Book, "Your Maid and How She Should Dress."

HAYS & GREEN
352 Fourth Ave., New York

No. 354.
Tu Fold model. Can be worn either high or low neck. Made of black, grey or brown cotton pongee; detachable hemstitched white collar and cuffs. $3.50
No. 453. Same model of white linen finished cambric; attached collar and cuffs $3.00

DE PINNA

Riding and Sport Clothes for Girls and Misses

De Pinna Riding Clothes have been accepted as standard by the younger members of New York society for more than a quarter of a century.

Correct English lines are followed in coats, breeches and side saddle skirts, and the materials are imported for the purpose.

Valuable advice and assistance in selections are available at all times from experts in charge of the department. Riding hats, shirts, stocks, boots, gloves, crops and whips.

Golf, tennis and all country sport apparel, in correct English form, and of correct imported materials for girls and misses of all ages.

Write for Summer Booklet on Sport Clothes for Girls and Misses

De Pinna

Exclusive Outfitters To Young People

Fifth Avenue at Fiftieth Street

NEW YORK

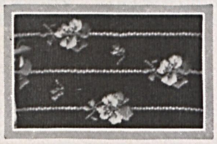
FASHION IS IN RIBBONS

IT is difficult to say this season whether the favor is more pronounced for wide or for narrow ribbons. Both sorts are used generously on both gowns and hats, and narrow ribbons are ingeniously employed for ruches, frills, and rosettes. The ribbon of which half the width is shown at the top of the group at the bottom of the page may be used for quillings. It is a soft rose silk, edged with a fine white line and bordered with a slightly wider line. A ribbon of the sort shown below the one just described can be used very smartly on a gown of white taffeta or of white shantung in vertical quillings, or in a series of quillings, one inside of the other; or the quillings may make an exaggerated pocket motif on each hip. This ribbon is dull white silk with a black edge that is marked with dots. The ribbon third from the top of the group is a moire ribbon with a fancy edge. Whole hats are made of this kind of ribbon. The wide ribbon, last in the group, is moire with a brocaded pattern of an acanthus leaf very lightly marked.

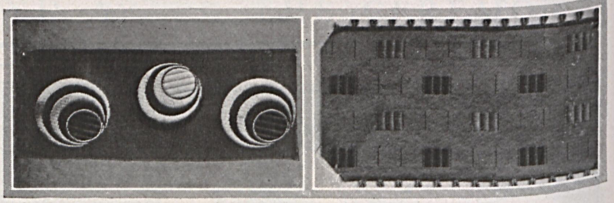
The narrow picot-edged ribbon on this boudoir cap illustrates one of the many ways the mode uses ribbon

WIDE RIBBONS WOUND TOGETHER

As a rule, the broad ribbons differ from the narrow ones by being plain in color. Very frequently they are of soft fine satin. The present use of pastel colorings has suited well with the use of ribbons as trimming; there is scarcely a Paris couturier but has sent over at least one gown having a broad girdle in which these wide ribbons in three or more shades are wound together. A favorite combination of colors for a girdle of this kind is rose, old-blue, and violet.

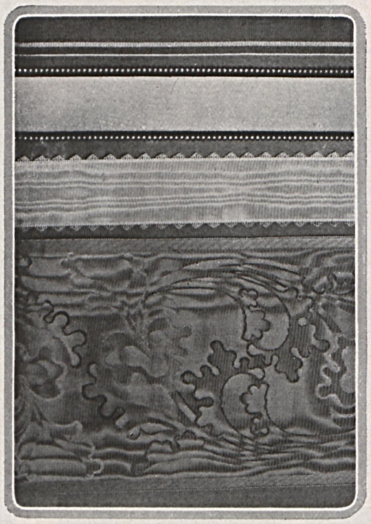


The ribbon at the left is quaint as the present modes. A metal thread in the edge makes it crisp



The pattern adapts this ribbon to sports clothes. Ribbons in the middle of the page from Langenieux and Sopp

On the green field and inside the green outside lines squares of cerise and violet are arranged with geometric precision



At the top of the group appear three ribbons, narrow ribbons that enjoy a wide favor; at the bottom is a wide brocaded ribbon. Ribbons in this group and in the boudoir cap from Smith and Kaufmann

The ribbon shown at the right in the middle of the page would be particularly smart for sports dress. It is hunter's green in color with a loop edge of the same shade; little spots of cerise and violet are arranged with geometric precision inside the border lines. The ribbon shown at the left in the middle of the page is also best adapted for outing costumes. The ground of the ribbon is satin in a dull bottle green, and the brocaded pattern is white and black.

QUAINT LIKE THE MODE

A quaint unusual ribbon is illustrated just above the middle of the page. The ground is lustrous black silk and over it is scattered a design of tiny rose and white violets with green leaves. The metal thread which is used to form the edge and the lines which run through the ribbon make it stiff enough to stand out crisply when it is shirred to form a ruching or plaited for a frill.

REDUCE YOUR FLESH

The safe and quick way is to use

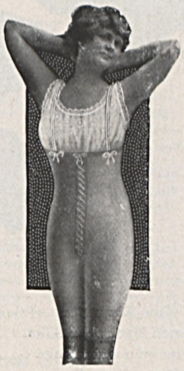
DR. JEANNE WALTER'S FAMOUS RUBBER GARMENTS

Corsage Reducer (Fig. 4) $20.00
This garment may be worn comfortably under the corset—reduces bust, hips and thighs. Illustration also shows neck and chin reducer, price $3.00.

Bust Reducer (Fig. 14) $5.00
Similar to Brassiere Fig. No. 15 but covers the bust only. Front is made of reducing rubber, back and shoulder straps are of coutil with dainty lace edging.

Abdominal Reducer (Fig. 10) $6.00
Reduces the abdomen and that portion of the body which covers the stomach above the waist line.

Brassiere (Fig. 15) $6.00
Covers the bust and under the bust where, in many cases, superfluous fat has accumulated. Similar to Bust Reducer but covers more surface.



Girdle Pants (Fig. 2) $25.00
These reduce the limbs, hips, waist, abdomen and as far above the waist line as desired.

THESE garments are made to cover the entire body or any part. The results from their use are quick and they are absolutely harmless, being endorsed by leading physicians. The Corsage and Girdle Pants shown in the above illustrations can be worn under your corset all day without slightest discomfort. *Neck and Chin Reducer $3.00; Chin Reducer only $2.00; Frown Band and Wrinkle Eradicator $2.00.*

Send for Illustrated Literature

DR. JEANNE B. WALTER *Inventor and Patentee* **353 FIFTH AVE., NEW YORK (corner 34th St., third door east)**

Philadelphia Representative: Mrs. Kammerer, 1029 Walnut St.

Lady Mary Face Powder

As dainty and as fragile a face powder as it lies within the power of French genius to create.

Delicately perfumed with the glorious Lady Mary fragrance.

Lady Mary Face Powder 50c; Creme 50c; Extract $1.50; Toilet Water $1.50; Talcum 50c; Sachet $1.00.

Send 15c to Vivaudou, Dept. L, Times Building, New York, for a sample of Lady Mary Extract in a finely wrought miniature bottle.

PARIS VIVAUDOU NEW YORK

Only your maid and you know what the Arden Venetian Home Treatment Preparations can do!

The Face is Made Younger

by the stimulating action of the Arden Muscle Strapping Treatment on the facial muscles and tissues. Administered by Arden experts at the Salon D'Oro. Treatment, $2.00. Courses by arrangement.

The Title is the "Quest of the Beautiful." Write for your copy. No charge.

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Salon D'Oro 673 Fifth Avenue, New York

Entrance 53rd St. *LARGEST AND FINEST IN THE WORLD*

Washington, D. C., 1147 Connecticut Avenue

Above Bow
French Silk $1.50
State size collar

Above Bow
French Silk $2.00
State size collar

Our Exquisite French Neckwear Silks come in a wide range of luxurious effects

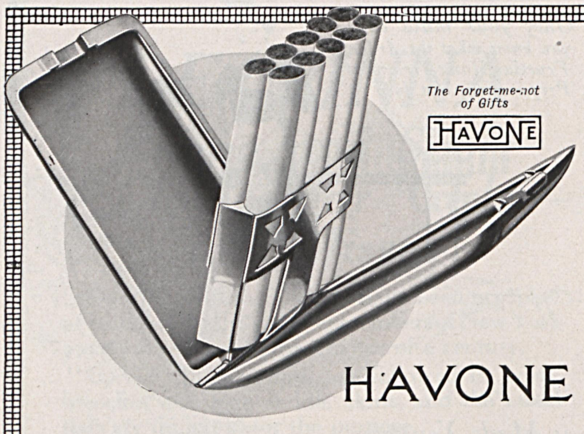
We are showing a wide selection of Wedding Accessories of unusual elegance

French Silk Crepe Cravats $3.50 each.

Orders by mail filled promptly—State colors preferred

A. Sulka & Company

NEW YORK: 34 West 34th Street PARIS: 6 Rue de Castiglione



The Forget-me-not of Gifts

HAVONE

HAVONE

THE man on the Avenue—particular in everything—has enthusiastically welcomed the Havone Cigarette Case.

The mussiness of the ordinary case—with its fingered contents—cigarettes crushed, bent and broken—never appealed to his sense of fitness.

The Havone keeps his cigarettes clean and straight—each in a separate compartment—and adds immeasurably to the grace of "passing the smokes." The Havone is filled as easily and quickly as the ordinary case.

Havone Cigarette Cases are made in Sterling Silver-plate, Solid Sterling, 10K Gold and 14K Gold—Prices, $3.50 up.

If your dealer hasn't stocked up on the HAVONE, send us $3.50 and we will mail you one direct—either plain finished, or with monogram spot, or one of the all-over patterns. At any rate, send us your name on a post-card for one of our handsome catalogues.

HAVONE CORPORATION

Dept. B 21-23 Maiden Lane NEW YORK

© Mishkin

At the William Winter Testimonial, Ruth St. Denis appeared in "Rhada," a Hindu temple dance

SEEN *on the* STAGE

(*Continued from page 87*)

"KING HENRY VIII"

OF all the little ironies of the tercentenary celebration of the death of Shakespeare, the most ironical is this:—that Sir Herbert Tree should have chosen to contribute a revival of his own Victorian version of a second-rate Elizabethan play by John Fletcher.

Fletcher, at his best, was a great poet and a great playwright, and in his own day his fame eclipsed the fame of Shakespeare; but, since he suffered the misfortune of living till 1623 instead of dying providentially in 1616, his name is omitted from the program of Sir Herbert Tree. Space is lacking in the present context to summarize the evidence and arguments in support of Fletcher's authorship of "King Henry VIII." Suffice it to say that nearly all accredited Elizabethan scholars are agreed 1) that Fletcher wrote most of the play, (2) that he was undoubtedly aided by Shakespeare, and (3) that he was probably aided also by Philip Massinger. It is difficult to tell whether Massinger wrote any of the scenes, for he had an uncanny habit of aping the verse of Shakespeare very closely; but there can be no doubt at all that Fletcher wrote every passage in the play that is really worthy of remembrance. Any one endowed with ears to hear, who has ever listened for an hour to the cradling verse of Fletcher, must recognize at once, without any mathematical counting of the recurrence of overhanging syllables, that Fletcher wrote the scene of Wolsey's farewell to all his greatness, the scene of Buckingham's transition to the scaffold, and the great speeches of Queen Katharine in the famous trial scene. The only other possible hypothesis, to any one endo wedwith ears to hear, is that Shakespeare had taught himself to imitate the verse of Fletcher so assiduously that he was able, at the age of forty-nine, to write hundreds of lines in the manner of his younger collaborator without ever betraying his own established style.

All this is said at present, because—tercentenary or no tercentenary—it seems unfair to Fletcher to act his play in public without mentioning his name. But it must not be considered for a moment that "King Henry VIII" is a representative example of Fletcher's genius at its best. It is, in truth, a bad play, made tolerable by three great purple passages. Wolsey is well-studied, and so is Katharine; and Buckingham, in one inspired moment, bids good-bye to life like one of nature's noblemen. But the chronicle, considered as a whole, is inconsecutive and incoherent,—a sprawling narrative, without beginning, without climax, without end.

Because "King Henry VIII" is only a second-rate Elizabethan play, it suffers less than many others from Sir Herbert Tree's method of drenching the narrative with scenery. We know that the original production was attended with much pomp and circumstance, that the stage was made processional with pageantry, and that part of the appeal of the performance arose from the richness of the costumes. There is no real reason to assume that, for this particular play, Fletcher would not have welcomed the realistic scenery of Sir Herbert Tree if the Globe Theatre had been physically fitted to provide it.

Sir Herbert treats this chronicle-history as a moving-picture panorama, accompanied incidentally with words and music; and the piece, perhaps, deserves no better treatment. Neither is it possible to regret

(*Continued on page 134*)

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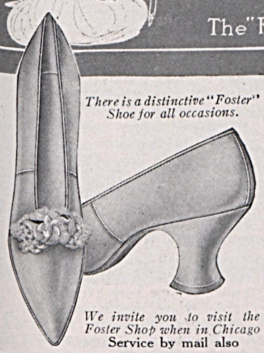

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While I offer this information, I wish to make quite clear, however, that when some complications or unusual trouble seems present, that a personal interview or correspondence should be opened. This I am always glad to do without obligation to you in any form. In New York my Salon offers you the opportunity of direct personal treatment under my supervision.

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When you feel that the muscles, and throat are becoming flabby and loose, what is really required is something to remedy the defect. I have found among all the preparations that I have been able to recommend the Roman Jelly (price $1.50 and $3.00) and the Georgine Lactee (price $2.50 and $5.00) the best suited for this condition. Used in time it will prevent such a condition as this.

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SEEN *on the* STAGE

(*Continued from page 132*)

the deletion of the last act and the throwing away of many other passages of the text. But the trouble is that Sir Herbert has a habit of celebrating Shakespeare, every now and then, by producing one or another of his really great plays in precisely the same manner. He takes a great Elizabethan drama, intended mainly for the ear, and turns it into a sumptuous Victorian spectacle, intended mainly for the eye.

Considered from the standpoint of "the new stagecraft," Sir Herbert's methods are now a generation out of date; but it must be admitted that, in the particular instance of "King Henry VIII," he has turned an Elizabethan chronicle into a very entertaining moving-picture play. Furthermore, he should be praised for affording Mr. Lyn Harding an opportunity to exhibit a really great performance of the king. Sir Herbert has never been afraid to share the stage with better actors than himself; and this is a fine thing to be said of any actor-manager.

"THE MERRY WIVES OF WINDSOR"

ALTHOUGH there are many passages of Shakespeare which seem destined "for all time," there are many other passages which seem, just as clearly, "of an age." The reason is not only that Shakespeare, as an artist, was exceedingly unequal. He wrote in a wide variety of moods; and it is in the nature of human moods that some are more enduring and others are more perishable. The mood of poetry, for instance, lives longer than the mood of humor. What is funny to-day may not be funny to-morrow; but what is beautiful to-day will be beautiful forever.

The reactions of the human mind to loveliness, to pathos, to the tragical emotions, remain unchanged throughout the centuries; and this is the reason why "The Trojan Women" of Euripides is just as fresh and powerful to-day as it was two thousand and four hundred years ago. But Aristophanes is not as funny now as Mr. George M. Cohan; because the reactions of the human mind to humor are appreciably altered with every generation.

There are only two sorts of humor that can endure the passage of successive centuries,—first, the sort of humor that is tinged with poetry, and, second, the sort of humor that is tainted with vulgarity. Horse-play is always funny; and so is the sort of wit that is a little lyrical. But most humor lies between these two extremes, and dies with the generation that has first enjoyed it. Among Shakespeare's comic characters, for instance, Rosalind is still amusing because her wit is lyrical, and Falstaff is still amusing because his fun is vulgar; but many others of his comic characters were merely "of an age" and, like the clown in "Twelfth Night," can no longer raise a laugh.

In consequence, when a boisterous Elizabethan farce like "The Merry Wives of Windsor" is acted at the present day, the critical spectator receives a curious impression that, though some of it is still amusing, much more of it is deadly dull. The fat knight, of course, is still tremendously alive. So also are Mrs. Ford and Mrs. Page; and certain quiverings of life are still occasionally shown by Mr. Ford and Mrs. Quickly and the poetical Anne Page. But the French doctor and the Welsh parson, the doddering Shallow and the simpering Slender, and Bardolph, Nym, and Pistol, have been dead and buried for three hundred years; and there is no use in pretending insincerely that they still are funny now. Thus, in the present revival of the farce, the fooling comes alive at certain moments and falls dead at many others; and the general effect is far from satisfactory.

It should be said, however, that "The Merry Wives of Windsor" was never a good play,—not even in the lifetime of the author. It is shabbily constructed. The uproariously funny scene of Falstaff's discomfortable escape in the buck-basket is followed by the far less funny scene of his escape in the disguise of a witch-woman; and this, in turn, is followed by the much less mirthful fooling of the scene around Herne's Oak. Here we find, in fact, a classical example of anti-climax. Furthermore, the deliberate contrast in character between Mr. Ford and Mr. Page is obviously artificial; and it can not be claimed that any of the minor characters were ever true to nature. Though the play is unquestionably Shakespeare's, there is nothing in the writing that soars beyond the reach of any hack-writer of the period,—like Thomas Dekker, for example. To present it solemnly in celebration of the death of the author of "Hamlet" is to take unfair advantage of the falling out of dates.

The real reason, however, why this ancient farce is now on view is not that Shakespeare happened to die in 1616 but that Mr. James K. Hackett has long cherished the ambition to appear in the part of Falstaff,—a character with which the fame of his father, James Henry Hackett, is indissolubly associated. Unfortunately, Mr. Hackett was stricken with a serious illness when the piece was nearly ready for production. At the last moment, Mr. Thomas A. Wise was substituted in the part of Falstaff; and the unctuous and rich performance of this very human and very funny actor has made the play worth seeing once again.

THE WASHINGTON SQUARE PLAYERS

SO much praise has been bestowed upon the Washington Square Players in these pages that habitual readers of this magazine may be tempted to revolt against them, like the Athenian citizen who voted to ostracize Aristides because he was tired of hearing him forever called "the Just." But the duty of the critic is to tell the truth; and it is not at all the commentator's fault if the Washington Square Players, at the conclusion of their second season, are conducting the most interesting theatre in New York.

The fourth production of the present season at The Bandbox exhibits, once again, a varied bill of four brief plays. The best of these is "The Magical City," a tingling little tragedy of the metropolis written eloquently in free verse by Zoë Akins. A penniless and rather weakling poet, and a sane and sturdy millionaire, are rivals for the love of a beautiful chorus girl. The rich man wins her, and the poet shoots him dead. Because of the prominent position of the dead man, the murder is hushed up, and the poet is paid to run away to Sicily. This ironic little tragedy is written with a literary eloquence that is sufficiently unusual to sound surprising; and the stage-set, designed by Lee Simonson, is also quite astonishingly beautiful.

Mr. Simonson also designed the appropriate and decorative scenery for "Pierre Patelin," a medieval farce which is so famous that nothing need be said in praise of it. The Washington Square Players should be cordially commended for having set so adequately before the theatre-going public of New York a little masterpiece of humor which antedated Molière by two entire centuries.

"The Age of Reason," by Cecil Dorrian, is a fairly clever topsy-turvy comedy, in which a little girl, who has apparently been brought up on the plays and prefaces of Mr. Bernard Shaw, proceeds to play havoc with the plans of her parents to become divorced because of incompatibility.

"Children," written by Guy Bolton and Tom Carlton, is only a mildly effective

(*Continued on page 136*)

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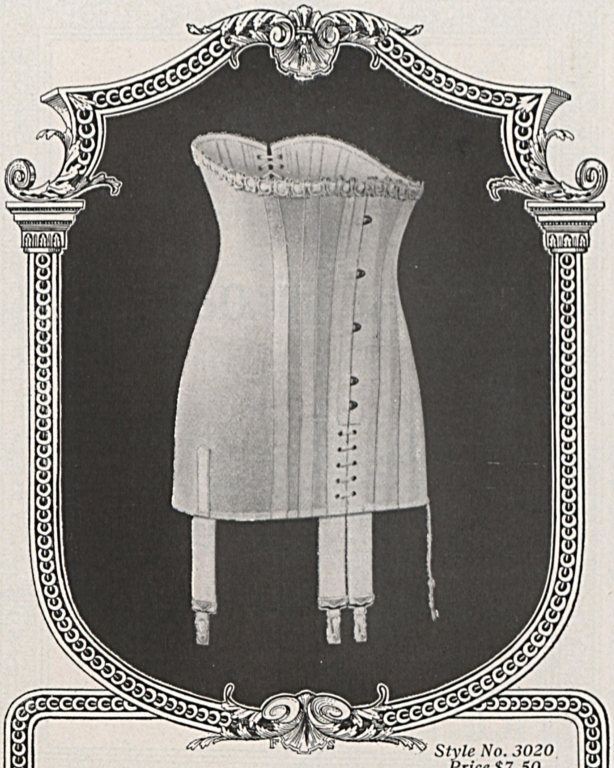

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SEEN *on the* STAGE

(*Continued from page 134*)

melodrama. A negro mammy shoots down her elder son in order to save him from being lynched for a crime of which her younger son is guilty.

Considered as a whole, this fourth bill of the Washington Square Players sustains the high standard which this company established early in the season. The acting has been remarkably improved; and the scenic settings, as usual, are thoroughly artistic.

"THE GREAT PURSUIT"

ONE of the recurrent signs of spring is the assembling of a so-called all-star cast for the purpose of reviving some play that was originally written twenty or thirty years ago. Why is it, one wonders, that, on these occasions, the play selected is almost never worth reviving? Since Pinero wrote "The Second Mrs. Tanqueray" in 1893, there has been no dearth of great plays in the English language. It would seem that all a manager need do would be to drop a hundred famous titles in a hat and draw out one at random. There must be thousands of people in this country who are longing to see a good performance of "An Ideal Husband," or "Michael and his Lost Angel," or "The Gay Lord Quex," or "The Voysey Inheritance." Yet, instead of giving an all-star performance of a really interesting play, our managers, for some inexplicable reason, prefer to revive a meaningless melodrama like "A Celebrated Case" or a silly and sentimental comedy like "Liberty Hall."

Mr. Joseph Brooks has recently assembled an especially expensive cast for the purpose of reviving an inconsiderable play by Haddon Chambers, which was originally called "The Idler." Mr. Chambers has "modernized" the piece by changing the title to "The Great Pursuit," by deleting the soliloquies and the asides, and by introducing a few telephones and motorcars. Never a good play, "The Idler" has not been vitalized by this retouching. A melodramatic story which might easily have been compacted in a single act is stretched out over four acts by the development of a sub-plot and the introduction of frequent passages of comedy relief. The play employs at its climax the traditional situation in which an innocent woman is discovered at midnight by her husband in another man's rooms; and, as usual, this scene is treated falsely. At the end of the play, those who have done wrong are forgiven by those who have done right, and then everybody marries everybody else.

"The Great Pursuit" is well acted; but why, in heaven's name, should it be acted at all, when great plays like "Iris" are left to gather dust upon the shelves?

"A KING OF NOWHERE"

IT is easily evident that Mr. Lou-Tellegen might achieve a notable success in a really thrilling melodrama, like "Ruy Blas," for instance; but, thus far, the public has been allowed to see him only in ineffective plays.

"A King of Nowhere," by J. and L. du Rocher Macpherson, is, on the whole, a tedious piece of tushery. It exhibits, to be sure, a rather interesting portrait of King Henry VIII, afflicted with gout, tortured by his own temper, and haunted by the laughter and the shrieks of two of the wives that he has murdered; and this character is admirably acted by Mr. Sydney Greenstreet. But the main story of the play is scarcely worthy of attention.

The hero, name Godred, is a prisoner of war. He is described at first, rather vaguely, as "a Celtic knight," and later, still more vaguely, as "king of the Western Islands." At any rate, it appears that Henry VIII has captured him, we know not when nor where nor how. A sentimental young girl, the Lady Margaret Silchester, sends him flowers in his cell,—for all the world as if he were a murderer in the Tombs. King Henry, hearing of this little episode, thinks it a good joke to offer to set Godred free if the Lady Margaret will agree to marry him. Margaret is willing; but Godred is too proud to marry. Nevertheless, it takes only three acts and two scenes before the proud hero and the sentimental heroine decide to accept the king's offer after all.

"THE BLUE ENVELOPE"

"THE BLUE ENVELOPE" is a sort of hodge-podge of all the farcical expedients that have been most frequently employed upon the stage. It was concocted by two actors, Mr. Frank Hatch and Mr. Robert L. Homans; and, like most actor's plays, it is entirely theatrical and reveals very little reference to life.

A man chasing a woman is chased by another woman who is chased by another man who is chased by still another woman. There we have the plot. A bundle of incriminating letters is passed about from hand to hand throughout the play. There we have the element of action. People don queer clothes in order to disguise themselves from other people. There we have the element of comedy. There is a great deal of dashing in and out of doors; and these doors are always banged as noisily as possible. There we have the element of snap and go. But despite these elements—or is it possibly because of them?—"The Blue Envelope" is utterly lacking in mirth.

MODERNISTS OUT OF DOORS

(*Continued from page 48c*)

simplest sort of thing, but how gay and gorgeous a note it gives. The flower-boxes in yellow striped with green belong emphatically in the modernist class of the hammock.

Such a fountain as that shown at the top of the first page would be almost as effective even if one were not able to secure if necessary the shape of urn suggested. The idea of a blue glass urn on rose marbles, gathered together in a gray and white cement base, could readily be adapted to almost any urn.

At the top of the second page of this article are two odd hammocks, one in yellow with rose lines and green dots, with green rings and rose cords, the other with a green ground and blue stripes and a pocket for magazines.

The armed settee in greenish yellow with plant boxes is, strictly speaking, the only piece of furniture in the group, but from this might be readily designed chairs and tables, footstools, smoking stands, and whatever else one desires to complete porch or garden.

The bowl in blue and white, with rose lines, is made of wood, the armillary sphere, amusingly used as a trellis, rests in a simple painted box, and the goldfish bowl stands on a round black lacquer base. A pink gate, flanked by white flower urns decorated with yellow stripes and set in a deep blue wall, is sufficiently unexpected to prepare one for the most modernist of gardens within.

Note: Many of the garden decorations illustrated in this article have been executed by an interior decorator. Vogue will furnish on request the names of shops where these furnishings are on exhibition.

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ON HER DRESSING-TABLE

In These Days of Wide Latitude in the Choice of Wedding-gifts, Articles for the Toilet Come In for Attention, and Chief among Them Is a Fitted Case

A SHORT time ago, a bride gave a private view of her gifts, and in the boudoir, among the rare and costly gifts, was a smart leather case which, at first glance, looked like a camera, but on inspection proved to be a handsome and very modern beauty box. The case in which the box was fitted was ten by twelve inches, of fine black leather; it was finished with straps and buckles and lined with pink watered silk. The initials of the bride appeared in an oval of gilt in the upper left-hand corner of the case. The beauty box itself was covered with pink paint with a high finish, which was fired in like the enameling on fine china. A little gold key opened the treasure box. In the top was a pink sachet, which gave a dainty touch to the plain and practical contents. Within were many preparations for the toilet; a skin food, a skin tonic, a cleansing cream, sachets for softening the water, an astringent lotion, a face powder, a bottle of liquid powder, a cake of soap, a bit of rouge, an eye pencil, a case of fine tissue for removing cream from the face, a wool pad for powder, and a soft fluffy puff. All these were compactly fitted into their own compartments, and the soft silk pad in the cover formed an extra protection for the bottles. The box locked and slipped into the leather case, and made a handsome and useful present especially convenient for traveling, as it would keep all the necessary preparations neatly and compactly together. The price is $15 for the box, the leather case is $18. One may have initials if desired; there is an additional charge for them.

TOILET REQUISITES

A box of fine powder is ever a delight. The skin which is dry and shows roughness is well suited in a powder which, for want of a better name, is called a "food." It combines a high percentage of rich penetrating cream with a fine powder; it produces a charming effect, softening and enriching the skin. This powder is sold in boxes priced at $1, $2.50, and $4.50, according to size.

The pallor which spiritualizes the face is appealing, but many faces, instead of looking pale and interesting, merely succeed in looking tired and wan. In this case just a deft touch of rouge is needed to bring up a tinge of color. A thoughtful specialist who has made a study of the skin in summer gives a discreet list of preparations, which, if applied conscientiously, will give the skin a clean clear look and disguise the presence of the rouge.

The minimum requirements for a normal skin are: a skin food for nourishing and massage, a cream, powder, and rouge. These are put up by one house at the following prices: skin food, $2 a jar; astringent, $1.25 a bottle; a rouge of crushed rose leaves, 75 cents and $3 a box; and a face powder and cream in a compressed form, at $1, $2.50, and $4.50 a box.

SOMETHING BORROWED, SOMETHING BLUE

"Something old, something new, something borrowed, something blue" is still the pretty superstition of the bride. To carry this out, a pair of lovely garters is made in blue elastic with a covering of the daintiest of blue ribbons, decorated with real Valenciennes lace and bunches of tiny roses. These blue garters are in a white box tied with white ribbon in the knot of which is caught a sprig of orange blossoms. These brides' garters are $5 a pair.

A preparation which it is essential to include in the traveling bag is a shampoo powder, for it is almost impossible when traveling to give up the time required to dry the hair after a wet shampoo. The treatment is simple and the result satisfactory. The powder is dusted through the hair with a powder-puff. While the powder absorbs the moisture and dust and dirt which give the hair a dull neglected appearance, a brush is used vigorously upon the scalp. The waste matter of the scalp is then readily brushed out with the powder; the hair and scalp are left clean, and the hair has a soft fluffy appearance. The powder is priced $1 a box; the brush is $2.

Note.—Those inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.

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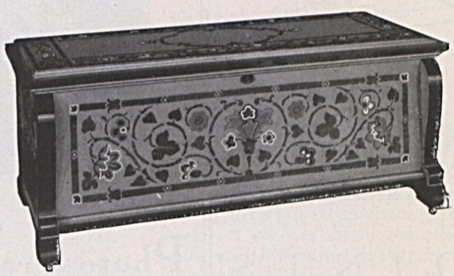

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Moreover, by this process your hair can be waved in any of six different size waves; you may have the wave that becomes you best.

Mr. Kremer's latest patent device enables him to guarantee the wave to last for six months and to back up this guarantee with an offer of money back.

Each wave receives Mr. Kremer's personal attention.
Also marcel waving, manicuring, etc., by a staff of experts.

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Soft and delicate as a maiden's blush appears the skin upon which the merest trace of Carmen Powder has been placed. Laid on lavishly, to conceal a blemish, it never gives a made-up appearance. This because Carmen Complexion Powder blends perfectly with the skin texture.

Beauty lingers if cultivated with—

CARMEN Complexion Powder

It is natural in effect—harmless to the skin—and may be trusted to defeat the effects of cold and sharp winds or the burning hot sun.

The selection of a face powder is extremely important. Leading actresses and women who are very particular in their personal appearance, choose Carmen Complexion Powder because it imparts a delicate softness to the complexion, without a trace of artificiality. It does not rub or blow off—assuring at all times a charming complexion regardless of strong lights or effects of perspiration. A subtle, enticing fragrance enhances its refinement.

50 Cents Everywhere
White—Pink—Flesh—Cream

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Purse size box and mirror containing two or three weeks' supply of Carmen (state shade) and full 35c box of Carmen Rouge (light or dark) sent prepaid for 25c. If only purse size box of Carmen Powder and Mirror are wanted, send only 10c silver and 2c stamp.

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593 Olive Street St. Louis, Mo.

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Commencements
Debutante Affairs
Tennis Tournaments
Coaching Parties
The Seashore
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and for other activities of the Fashionable Summer Colonies

The greatest latitude of Authentic Modes shown by any Fashion House in America

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GOWNS
WRAPS
SUITS
COATS
BLOUSES

Washington
Cincinnati
FUR HEADQUARTERS
Duluth

Paquin is featuring this "cope" or ecclesiastical collar, finely embroidered in a color to match its frock

This is one version of the Premet collar; it is remarkable, invariably wide and high and smart

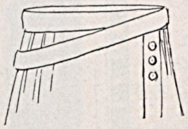
VOGUE POINTS

PERHAPS the Paris couturiers make fashions; but if that is so, it is because the Paris couturiers know the importance of details. Items make fashions. It is by a collar that one can date a gown; by a girdle one can redate it. For instance, Paquin made the tasseled belt below for the year of fashion 1916, and made it of suède in a military-tasseled fashion so that one could never mistake it as other than this year's make and this year's only. The Lanvin dropped belt above it is no less distinguished as new, and it makes a smart and practical finish for a gabardine frock.

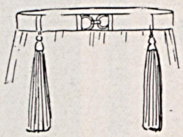
PRACTICALLY every great Paris *maison* has launched its own individual collar. The Maison Chéruit makes much of the picturesque fichu. For instance, on a frock combining blue dotted net and pink organdy, Chéruit makes this fichu-substitute for a collar form the entire back of the blouse. Paquin is featuring the "cope" or ecclesiastical collar; it was launched on an afternoon frock of mauve taffeta and was embroidered in the color of the frock. This "cope" collar, which is shown at the upper left, is a development of the cape fashion, and tall slender women will be wisely eager to adopt it.

PREMET has launched and clung to a most remarkable and successful collar, and has adapted it in as many ways as there are frocks; one way is shown at the upper right. It is always a high standing collar and starts from a widely cut-out neck-line, and is almost straight across from shoulder to shoulder. This collar is usually of the material of the frock to which it belongs and is often used on frocks which fasten down the middle of the back with a row of tiny material-covered ball buttons.

MME. Lanvin and Mme. Georgette have both conspired for the comfort of womankind. Mme. Lanvin's collar is shown in the lower middle of this page. On a blue gabardine frock is set a moderately high plain collar of gabardine, finished with (*Continued on page 142*)



Lanvin dropped the belt on a gabardine frock like this, and fashion has a leaning toward it also



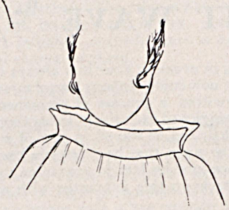
Paquin tasseled a suède belt in this way, so that now to tasseal a belt so is to mark a frock of 1916

Georgette favors an open collar, which, on a cloth frock is made of cloth, with its upstanding edges embroidered

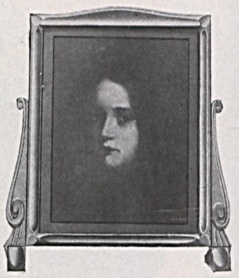
The frock was blue linen but the deep pointed collar was red silk piped with red; the hall-mark on it was Paris

Mme. Lanvin designed this collar; it looks like an ordinary collar, until summer suns have tanned that square of throat

There is a garland of roses and a film of blue tulle; they make sleeves for an evening frock from Martial et Armand



Not unlike Premet's collar is this one of two pieces of organdy put straight across from shoulder to shoulder



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Artistic in design are these Photograph Frames of carved wood with antique gold finish. Fitted with glass and back ready for photograph. Sizes (inside measurements) 4 x 6, 5 x 7, 5 x 8, 6 x 8, 6 x 9, 7 x 9, 7 x 10, 7 x 11, 8 x 10.

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Sent Prepaid.

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TRADE MARK REG.
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Stoles for Summer

WITH a first-hand knowledge of correct metropolitan requirements *in all furs*, this house offers a selection of Summer furs in models of special refinement.

In addition to scarfs of silver, blue and white fox, modeled and trimmed to harmonize with street and evening gowns, there are a number of the wide and extremely long, flat stoles demanded by the newer modes.

Sable, ermine, moleskin, mink and seal are among the very smart furs required and shown by this house for these new Spring and Summer stoles, with linings of light colors or gold and silver brocade.

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Music entertains, inspires, cheers and thrills every human being, and its production is always counted one of the highest human accomplishments.

The PIANO is the most complete, the most satisfactory, the most musical instrument with which to produce musical expression, and

The Angelus Piano

CAN BE PLAYED BY ANYONE THE FIRST DAY IT IS IN THE HOME

It develops musical taste; educates its possessor in the world's greatest music; provides constant musical entertainment in the home, and gives greater ability of high artistic performance every day and month that it is used.

No other instrument of the kind possesses equal facilities for highest artistic interpretation of classic or modern music.

Music lovers will be delighted when they hear it demonstrated.

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F

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Besides using choicest materials and baking perfectly, we enclose them, oven-fresh, in packages bearing the famous In-er-seal Trade Mark. This package keeps them in fine condition and retains the flavor.

Wherever you buy them—whenever you use them—National Biscuit Company products are always fresh.

NATIONAL BISCUIT COMPANY

VOGUE POINTS

(*Continued from page 140*)

Agnes created this sleeve; it is elaborate, yet it gives the effect of a simple sleeve, and though elaborate is not difficult to cut

turnovers of white linen and fastened with black rubber buttons; but between that severe band and a red satin vest is left a square of uncovered neck which summer breezes may blow upon and summer suns may tan. Georgette makes a collar more open, as the model at the left on page 140 shows. The collar, exceedingly smart, was of blue embroidered in blue on a sand colored frock. This same partiality to contrasting colors between collars and frocks is evident in the collar just opposite Georgette's on page 140. The Paris house which sponsored this collar made it of red silk piped with red on a one-piece blue linen frock.

EVENING "collars" have returned to fashion. Callot and Martial et Armand have initiated a vogue for a neck-circlet of roses to complete an evening frock. On one Callot frock a velvet rose garland catches fans of the satin which begin at the nape of the neck and continue even unto panniers at the hips. Somewhat on this same idea is the Martial et Armand evening frock, a detail of which is shown at the lower left on page 140. The frock is of blue taffeta, and under a silver flower circlet start shirred sleeves of blue tulle, which is held in place over the top of the arm by the sleeve straps.

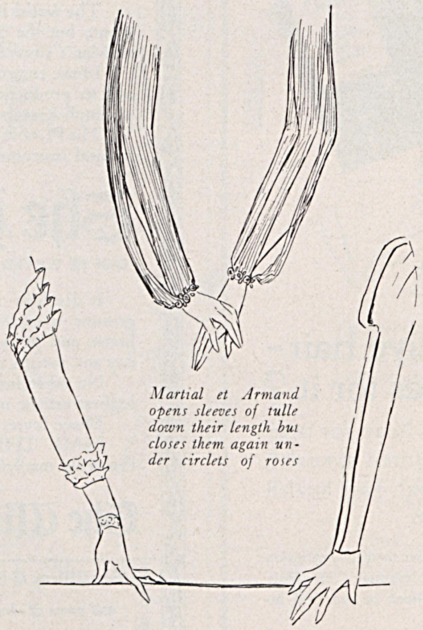
SLEEVES have come back into fashion. Not only are there sleeves in evening gowns (though these may be like Worth's sleeves, three strands of jewels holding about the arm a little frill), but sleeves on day frocks are coming in for a share in the general elaboration which frocks are now undergoing. A tulle sleeve in a Martial et Armand frock for a young girl opens down the side and the fulness is caught in under a circlet of roses at the wrist. Agnes has created the elaborate yet seemingly simple sleeves shown at the upper left on this page. It is full at the top yet gracefully close at the wrist. An elaborate sleeve of Georgette's is illustrated at the upper right. It is silk to the elbow where it ends under a Louis cuff, and below this it continues as a long lingerie puff and triple wrist ruffles.

A Georgette sleeve is reminiscent of the days of the Louis when a man's hand was on his sword, and ruffles were a pride

Peggy, in her sleeve at the lower left, runs to ruffles. The ruffles are cut on the bias and are graduated, and flare up like cups. In another sleeve these clusters come just at the elbow. As a contrast to elaborate sleeves is the Lanvin model at the lower right on this page. This sleeve is straight and slim, yet puffs enough (a separate band on the outside of the sleeve helps form this puff) to show of what year it is.

SKIRTS have as many delightful elaborations as there are frocks. Stitchings, shirrings, cordings, and plaits are all employed in its elaborations. Callot's novelty can not help making hosts of friends at sight. It is composed of six circular-cut pie-shaped sections, the points

(*Continued on page 144*)



Martial et Armand opens sleeves of tulle down their length but closes them again under circlets of roses

This is a Peggy sleeve. It is all ruffled up, but it has calm moments when it pursues the even tenor of its way along a shapely arm

A Lanvin sleeve shows how a sleeve may be straight and slim as any other yet have just enough deviation to be indubitably new

National Biscuit Company products are procurable almost everywhere. Grocery stores in city and hamlet have them always fresh—always good.

You can buy the many varieties of National Biscuit Company products so easily because our efficient delivery service quickly carries them to stores from Coast to Coast.

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Isabelle
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THE most complete, the most convenient, open drawer made. With a fitted waistline it hangs in graceful flares—with no seams—Lace or embroidery trimmed.

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Even When the Maid's Away
you can serve this great epicurean dish of the millionaire hotels and blue-blood clubs. It will surprise your guests.

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A LA KING

is made of fresh young poultry, golden cream dressing of exquisite flavor, garnished with plenty of tender mushrooms. Ready to heat and serve on toast or patty shells. Delight your family at luncheon, supper, or as a formal dinner course. It's only 25c and 50c at the best grocers. If not yet at yours, show this ad and he will order it; or I will supply you direct, express prepaid, in half-dozen lots at the special price of $1.40 a half-dozen for the 25c size, or $2.85 a half-dozen for the 50c size, if you send me his name.

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The Ultra—Unmatchable Dress Silk—

Pure dyed in the skein—it launders perfectly. Won't slip or crack.

Soiree is truly the "Silk Irresistible" for the fashion-loving woman who desires to be *distinguishingly* dressed.

More than 72 evening and day-time colorings.

The name "Soiree" is stamped on the selvage, and the label "Soiree" is sewn in the smartest ready-to-wear gowns, at all the better class stores

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GENUINE R&T SILKS

A Sensational Silk Success

An entirely new and unique Jersey weave.
Positively will not slip or stretch.

La Jerz comes in the newest stripings of unusual character. Ideal for ultra smart sports costumes—guaranteed washable.

Also made in the newest plain colors. By the yard, or in the very smartest sports models in the ready-to-wear departments of the better class stores.

The name ***"La Jerz"*** *appears in the selvage and the label* ***"La Jerz"*** *is sewn in the garments* ***for your protection.***

Fac-similes of labels which appear in garments for your protection. ***Look For the Label!***

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Creators of Silks par excellence
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Anes Bros

Ladies Tailors

Suits Frocks Wraps

For the Spring—

Our Exclusive Collection of Imported Models is now being shown together with our Original Adaptations.

—Prices are Moderate

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Sports Blouses

V-38—Tailored model in pure Irish linen, made with the new Chevalier collar,—low neck, with either long or short sleeves.
Price.....$3.50

V-36—Tailored model in pure Irish linen, made with convertible collar to be worn high or low,—fastening with four pearl buttons down front and mannish turn back French cuff.
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Same model in washable silk cashmere, white only. Price.....$5.75
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the joy garment—the delightful and satisfying means for conforming to Fashion's decree—the beauty-culture garment that by its own sheer merit has won recognition from the woman of discrimination and in many thousands of the best stores everywhere.

Why? Let us think of the Ovida as not merely a reducing brassiere; it *is* this to a degree of perfection never attained and unattainable in any other. Let us also realize as thousands upon thousands of women of social standing and ambition as well as professional women have found, that it is the ***de luxe elastic body garment*** for every known hygienic, health and figure cultivating purpose.

Take for instance the most distinguishing feature of its construction—*the bust moulds;* these are made of a specially woven, light, seamless, washable, nonshrinkable surgical elastic fabric—**Ovidalastic**—durable, sanitary, comforting and supporting—*qualities that differentiate the Ovida from all others* and which not only insure a reduction in generous figures of from two to four inches the minute it is worn, but that give any figure, large, medium or small, a beauty, a symmetry, sought of all *but found only in Ovida wearers.*

Wear the Ovida—for Beauty's sake—for Fashion's sake —for Comfort's sake—for Health's sake.

Sold in the best stores everywhere

Ovida Fancy Brassieres

All that Ovida stands for in elastic artistry, the name Ovida typifies also in *fancy* brassieres—originality, practicability and artistic excellence. The Ovida Company specializes in "practical designs," to combine the useful with the artistic and ornate. There is something distinctive about the make, shape, weight, strength, cut, material, and in what the Ovida Brassiere does and avoids doing — and every Ovida has some feature of intrinsic value to recommend it. Thus, whether slender, medium or stout, her Ladyship will find excellences in our style numbers that are exclusively—OVIDA.

STYLE 771

This rare design of imported, durable, linen, filet lace, is the handsomest "Bandeau" type now being shown in the stores; reinforced at waist with linen; lightly boned under arms and center of back; satin ribbon over shoulders; fastens in back with hooks and eyes; sizes 32 to 46; retail price ***$2.00***

Send for new FREE CATALOGUE illustrating latest novelties in Ovidalastic reducing brassieres, elastic bust confiners, net, Tricot-mesh, linen, embroidery, silk and lace brassieres of all descriptions; a wealth of dainty, well-made conceptions of exquisite materials, all at moderate prices.

OVIDA COMPANY, 12 West 37th St., New York

VOGUE POINTS

(*Continued from page 142*)

of which converge at the top into shirrings surmounted by a ruffle with a picot edge. In a blue serge frock this skirt hung with exceeding grace. Slender sash-ends and loops depended from the shirring, so that the frock gave the impression of being drawn up by draw-strings. Chéruit has used shirrings to keep in its place the fulness of a tailored skirt of gabardine in a shade of tan. The fulness is flattened on the hips by lines of shirrings, set in squares in the back but crossing the front in two bands, one an inch or so below the waist, the second, shorter and narrower, at the base of the hips. One Chéruit model in green mixed cloth has a skirt so finely plaited that it gives almost the effect of having up-and-down cordings. These plaits are set in detached clusters, and are not stitched down but are allowed to flare. In a suit of mixed cloth, from Doucet, the skirt has a deep yoke stitched at the bottom in two double rows set several inches apart. Against the lower rows are set moderate oval pockets trimmed with stitching and buttons.

CAPES have not gone out with the summer. Jenny has launched a cape-suit in white cloth embroidered in blue and belted with dark blue suède; set-in insertions are of white suède. On a Callot suit of gray blue gabardine the cape ends at the front in line with the elbows, but in back ends several inches below the waist in a blunt point. The effect of this cape-coat is primly old-fashioned and accords well with the wide skirt, deeply tucked and gathered, with which it is worn. One such long cape, on a sand colored costume of serge embroidered in blue and silver, drops well below the belt, but is noticeable as a cape only in the back.

AMONG trimmings is a distinguished novelty, introduced by Paquin. This is the straw banding used in light-hued narrow strips on sheer voile frocks. The same house is using narrow black patent leather bands as trimming for worsted models, but Paquin knows to the fraction of an inch just how much of this glistening leather may be used. Single and double ruches in net or silk, sometimes frayed at the outer edge, are exceedingly smart trimmings, and are easily made by the small seamstress and liberally charged for at the shops because they are novel. Chéruit has brought out a silk tatting which is designed to take the place of picot finishing. Tatting is so absolutely novel to this generation that its career will be well worth watching.

GRAY is the smart neutral shade that is seen in every shop window on the rue de la Paix. This would go to prove that gray in a wide range of tones will go triumphantly through the summer and into next autumn. Pinks, which are cool and youthful, are high up on the Paris color card, as are certain greens; a light moss green is exceedingly smart for suits. Blues are, of course, everywhere; there never was a time when blues were not worn. Three blue shades, however, are new-comers; they are called "Russian," "Gobelin," and "Faience," and they are speedily making friends.

FABRICS for summer show the usual favor given to silks. Since taffeta has established a reputation for not cracking, spotting, or doing any of those things which it should not do, quantities of it are being used. Faille is a close rival to taffeta. Very new is the combination of old-fashioned grenadine and faille.

THE MAGIC WAND *in* DECORATION

(*Continued from page 84*)

Having completed the series of sleeping rooms, the decorator turned to a consideration of the main floor. Chaos reigned there, and from the chaos she proceeded to bring not only order, but harmony and well-bred distinction. Throughout the entire floor the walls were scraped and paneled with simple wood moldings, in the same manner as on the second floor. The walls were then painted a soft warm gray; the multi-colored rugs which had previously covered the floors were dyed a deep dull mulberry; soft gray casement curtains outlined with half-inch black velvet ribbon were hung at all the windows; and the main floor was ready for its furnishings.

The decorator now held a review of the furniture at hand, including the many pieces stored in the attic. From this varied assortment she selected a few old hardwood chairs on Queen Anne lines, some bookcases, and a desk of mahogany; and these were transferred without alteration to the living-room. The age of Queen Anne was an age of lacquered furniture, so she supplemented these pieces with a long table and high-backed chairs of excellent line, painted in Chinese red lacquer with decoration of black and gold in antique finish. On this table were placed two electric lamps, the bases of which were white Chinese porcelain vases on teakwood stands; these vases were among the original furnishings and required only wiring and suitable shades to make very handsome lamps.

Among the best features of the living-room were two fireplaces, and the decorator wisely emphasized them by two great davenports, covered with a chintz of old English design in soft reds and browns to tone with the mulberry rug and furnished with many chintz cushions. These davenports had to be purchased new and formed, of course, a considerable item of expense, but they also form an excellent illustration of the satisfactory results which may be obtained by the addition of one or two wisely selected new pieces, which give just the required note in a reconstructed room.

The same general plan was followed in the dining-room. Here two original screens were made by covering old four-fold screens with a chintz of striking design and applying six or seven coats of varnish which gave the effect of a high-glazed lacquered screen. The portraits and early American paintings which hung on the walls were not masterpieces, but when simply framed in a black and gold molding and hung on panels especially planned for them, they took on an air of distinction quite in keeping with the new tone of the room.

It is easily seen that a decorator of this type must be a true "Jack of all trades," quick to see and able to plan changes of every description. The alterations which make an old room new are much more readily seen by some one who brings an unprejudiced eye to the task than by those who are accustomed by long association to the room as it is. For this reason it is often wise to seek the advice of some reconstructive decorator, even when one plans to have the work carried out under one's own supervision. The group of New York decorators who are engaged in this work make a special point of this sort of cooperation, especially for the benefit of out-of-town patrons. In such cases, the usual plan is to make water color drawings showing the color scheme and the work to be carried out by local workmen. Any unusual fittings may be ordered from the decorators.

SMART SPORTS HATS

PICTURESQUE and refreshing in their simplicity, our new Sports Sailors of black and natural straw provide the most becoming effects for the care-free out-door life of seashore and country.

An innovation here—swagger Sports Coats, effectively man-tailored, of rich Scotch- and English-loomed mixtures. $40 and upward; also made to order.

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Goblets	$ 9.00 doz.
Saucer Champagnes	9.00 doz.
Cocktail Glasses	8.75 doz.
Claret glasses	8.75 doz.
Cordial Glasses	8.00 doz.
Complete Set, 60 pcs.	$43.50

Also other pieces in this pattern.

The charming decoration of this China is in King's Rose with a touch of gold.

Colonial Salad Plates	$15.00 doz.
Entree Plates	14.00 doz.
Tea Cups and Saucers	12.00 doz.

Also the usual Plates, Cups and Saucers, Ramekins, etc., at correspondingly moderate prices.

Individual Breakfast Set with a dainty basket weave border in blue and white and tiny pink rosebuds, edged with black. Complete . . . . . $ 5.50

Open-stock Dinner Service in this pattern, 108 pieces 22.75

Tray of glass framed in solid mahogany, with counter-sunk solid brass handles, size 24 in. x 18 in. 5.00

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Personal Appearance *mean to you?*

Do you realize that if you strengthen the vital organs, keep a forceful circulation and stand and walk correctly, you will be

Full of Vitality
Free from **Chronic Ailments,** Your **Skin Clear,**
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Your figure, face and grace of movement should be the most artistic influence in your home. Your body should be so healthy and so perfect in its action that you are practically unconscious of it. Your brain should be clear and alert; you should bubble over with vitality and good spirits.

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What I have done speaks for what **I can do** and **am doing** daily. I cannot tell you what a satisfaction this very work is to me. The most progressive physicians are my friends—their wives and daughters are my pupils — the medical magazines advertise my work. My simple, common sense, practical, *individual* methods will appeal to you.

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I study your health symptoms to determine what vital organs are weak, out of place, or not doing their proper work. Then my exercises strengthen and hold them in place, because the exercises develop and regenerate the nerves and muscles controlling them, promoting a circulation of good, warm blood, purified by deep, correct breathing. By following my directions, such ailments are relieved as

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Suffering in Pregnancy	

and many others resulting from poor circulation, weak action of vital organs, lack of resistance, etc. Most women can have better figures and better health, with less effort and time than they now expend in bearing up under the burdens of their weakness.

You can be SO well

Set your health goal high. Make your figure one that improves the beauty of any gown you wear

Write me about yourself. Your letter will be personal to me and my reply will be just as sincere to you. I am at my desk from 8 a. m. to 5 p. m. Fully one-third of my pupils are directed to me by those who have been benefited. Some one in your town probably knows me.

With my letter I will send you my booklet showing you how to stand and walk correctly and giving other health information of vital interest. Even if you are perfectly well, and your figure is all you wish, you may be able to help a dear friend by directing her attention to this building of health and grace through natural means. At least you will have helped me by your interest in this movement for greater culture, beauty and refinement in women.

Sit down and write me NOW. Don't wait. You may forget it.
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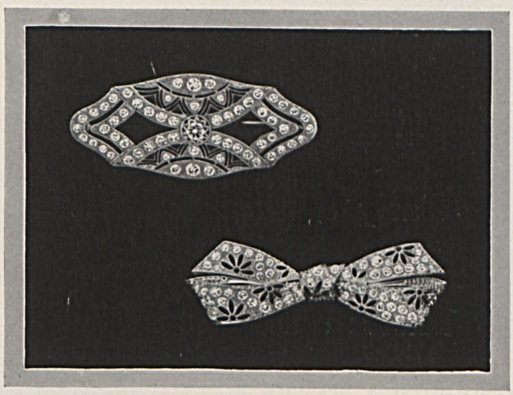

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FIFTH AVENUE AT 46th STREET

NEW YORK

BIRD-CASTLES-IN-THE-AIR

(*Continued from page 56*)

and board to Peggy Oliphant's Angora kitten.

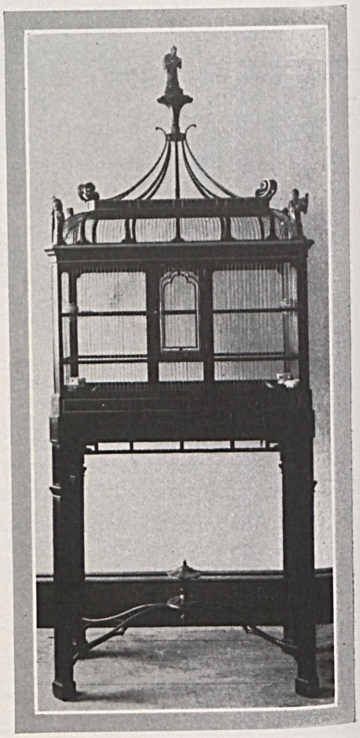
Listen, Isaiah.

When the letter goes,—and the night-letter and the telegram,—and it comes to the telephone—silly Isaiah, Prophet-Bird, how could I call it all off over the telephone, when he is at the other end of the wire to persuade a bit?—well, as I was saying, when I have become engaged, I shall some day, quite soon, marry, and have many, many sun-porches of my very own.

For a long time before this, though, I had planned that you must move to a larger establishment. Really, for a bird of your parts, you are living on a ridiculously small scale. Now, I remember to have seen, somewhere, or dreamed or beheld pictures of bird-houses or bird-mansions or bird-villas or bird-apartment-hotels or bird-anything-but-cages, and if you sit still long enough to take a bird's-eye view of these sketches I have had made and listen to the specifications, you may have your pick of any one of them, sulky one.

In the first place, there is a big, scarlet lacquer pagoda with no less than five golden gods of ancient China standing on the roof, with nothing to do all day but poke down blessings on you from above, to the sound of many little bells below the feet of the highest and most abandoned-looking little god of them all. There will be room enough inside for a whole chorus of birds like you and two big swings which you mustn't be greedy about.

Or maybe you would prefer the deep shiny blue of open seas and a house across the way. I have here a sketch of a double castle in a sort of Chinese Venice. There's a court between the twin towers and this is filled with water and I shall put fishes in there, exciting fishes that will catch the sunlight out of the sky and throw it up at you. And you may call out to them all day and be astonished when they don't answer, though I warn you, you will have much more cause to be astonished if they do. There are only four gods to take care of this Venice-place, but fishes are immemorially lucky, and blue silky tassels, which have no apparent bearing on the subject, must really have some connection with it, so perhaps they are blessings in a visible form. Blessings ought to look like that, soft, irrelevant, and dropping from above. If you are the least bit jealous of the fishes, we won't have them. There can be a table there, and on it we shall place bits of beauty, colors immortalized in silk and porcelain.



On a black lacquer stand is a scarlet pagoda guarded by no less than five golden gods of ancient China. The cups within are porcelain, patterned after Chinese antiques. The entire height from the floor is about eight feet

FOR BIRDS OF LONG DESCENT

You might like best of all that big house with the blue and ivory lacquer, "antiqued" so beautifully that no one would question the lineage of the family inside. There are nesting places in the roof of this and big bow-windows, where I shall set great bath-tubs for you. There are pockets outside these windows to hold the plants you love close up to the bars and room enough inside for you to stage your favorite opera with a cast of your dearest friends.

There is a round dwelling-place, too, swung with a sort of airy impudence on a slender and powerful stand that looks somehow rather conceited about bearing it with such unquestionable ease. The stand which supports this potential house of yours is a glorious emerald green and the house is the color of bursting leaf-buds. Just for fun and a bit of excitement, we will throw on a few vermilion tassel-blessings and a couple of little red flower-bells, and, of course, the glint of gilt for those days when there is no other sunshine.

"BIRDS THAT CAN SING AND WON'T SING—"

There is one I like almost best of all. It hangs, like a great six-sided lantern, from the ceiling and is all scarlet and gold, with the biggest and softest tassels of all hanging from it, like the yellow hair of a fairy-tale princess. And up at the very top there is a most amazing dash of turquoise green that looks as the little lone bell in the roof must sound when it rings.

Have I wakened in you such vivid memories of choruses in the past that you dare attempt a solo after all? You have begun to hop around and clear your throat most importantly. You glance right and left for attention, puff, stretch, and open your bill. In a moment, if you don't look out, you'll become a palpitating sunbeam of feathery yellow song. But oh, silly Isaiah, you're singing only because of your own new houses. I could make you mad with jealousy if I talked about mine—but no, no, I'll read the letter again.

JOSEPHINE MEYERS

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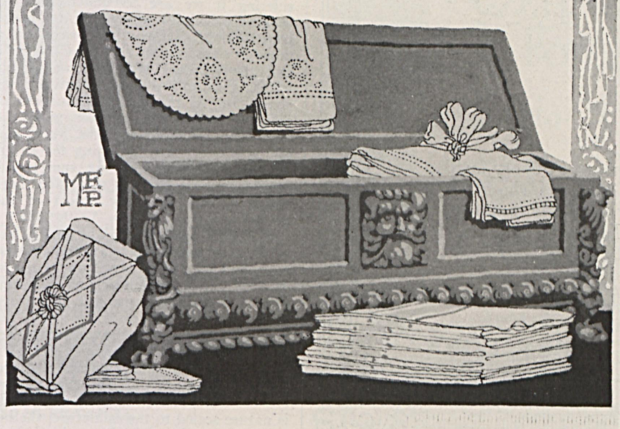

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Makers of OMO Infants' Pants and Specialties

TEMPERING *the* TEA-HOUSE *to the* TIMES

(*Continued from page 55*)

accused of anything other than social intercourse or the drinking of a cup of tea. If retainers carried chips on their shoulders and were inclined to bicker and fight, what better diversion could be found than to interest them in *Cha-no-Yu*, which literally translated, means, "honorable hot water."

"HONORABLE HOT WATER"

To be invited to *Cha-no-Yu* was to receive the highest possible compliment. Put into plain English this signified an invitation to drink a cup of tea, an occupation which one would suppose would take a few minutes. But not so; oriental subtlety decreed an elaborate ceremony occupying from six to eight weeks, for it was devised for this very purpose. All the ingenuity and art of man was used to make it the most elaborate ceremonial ritual. Letters had to be written at prescribed times and answered at prescribed times, both before and after the ceremony, and an omission or error of any kind, any deviation from the prescribed rules of etiquette, spelled disgrace. After the guests assembled, seldom more than two in number, it took three hours to make this cup of tea, during which time the brewer of the tea was constantly in motion. Not only was every twist of the wrist and movement of the body prescribed, but the exact order in which all should be done was predetermined. If a person possessing a good memory took a lesson daily, he might hope to learn this ceremony with three years of study. Not only was the house in which this ceremony took place different from all other houses, but the garden in which it was set was different from all other gardens. In public libraries of Japan, many important books on the details of the architecture of *Cha-no-Yu* tea-houses and *Cha-no-Yu* gardens may be seen. A Japanese connoisseur, even to this day, will pay as high as one thousand dollars for a natural stone flag—if it be of the right kind—a single stone in a walk leading to his tea-house.

THE TEA-HOUSE THEME

There is only one more kind of tea-house in Japan, and that is the public tea-house (also an outgrowth of feudalism), where entertaining is done. But such tea-houses are not those that pertain to a gentleman's country estate. They have their counterpart in the restaurant life of a great city.

This brief historical survey showing the cause of tea-houses is well worth considering if we are to understand the general principles underlying tea-house construction. It will be noticed on a moment's observation that the *Cha-no-Yu* and the ordinary tea-house were built with a view to intimacy, to privacy, for tête-à-tête to the end and purpose of bringing a man in contact with the very soul of nature, or the very soul of his friend. Any straining for effect, anything bizarre, anything sumptuous, is foreign, and sounds a discordant note which defeats the very object of the tea-house.

It remains now to speak of some of the methods by which this relaxation and rest were, and are to this day, brought about. The esthetic ideal underlying the construction of a tea-house and its garden is the pleasure and rest to be had in the contemplation and study of a beautiful bit of nature—a landscape picture. As a rule, the background, middle distance, and foreground in this landscape picture are the work of consummate artists. It is nature scaled to the miniature, the big made comprehensible by reduction in size, a cosmos in microcosm, the world seen through the wrong end of an opera glass—restful because comprehensible. Occasionally, only the foreground and middle distance of this landscape picture are composed, and nature in the big, such as a view of Fuji or a seascape or some mountain range, becomes the background. The garden is primarily constructed to be viewed from the house with one side of the house taken out, but where possible four landscape views are constructed, one on each side of the house, so that any or all sides of the house can be slid back and the view exposed. The object of this is to enable the occupant to enjoy breezes and sunshine or to protect him from cold winds, rain, or snow, for even in winter the tea-house may prove a place of charm. As the climate of portions of Japan is not unlike much of our eastern American climate there is in this construction a practical hint.

NATURAL FRAME FOR NATURE

The theory of construction of a tea-house is that it is a shadow box. It is a frame only in the sense that it defines and limits the landscape, but it has none of the elaborateness of a picture frame. It is, as we have said, a shadow box. In Japan, it practically has no decoration. Its colors are those of natural wood and the color of the straw in the mats. What little color there is is only in the tape binding the mats, and that is almost always black, giving a snappy touch. The woodwork is left natural, possibly with a little oil rubbed in every day, so that the grain of the wood can be seen. In other words, like a shadow box, everything is subordinated so as to accentuate the picture. There is no paint, no varnish nor shine to destroy the natural wood or produce artificiality. The grain and rings of the wood seem to say, "I grow by years and centuries. I am as clean and clear and transparent as nature itself. I am myself. Time means nothing to me. I have stood the rush of years with its accidents and incidents. Why hurry? Be natural. Be yourself."

THE TEA-HOUSE IN AMERICA

Now the writer does not claim that the Japanese tea-house, with its architecture, adapted as it is to the customs and dress of Japan, should necessarily be literally copied in this country, although it may be, but he does maintain, from an intimate knowledge of Japan, that the spirit of the tea-house must be studied in Japan, and that the Japanese tea-house can be adapted to our climate and scenery, because much of the scenery of Japan does not differ radically from that of this country, especially in the New England forests and rocky coast-line.

Some of the drawings in this article illustrate the real spirit of tea-houses; some the modern desire for novelty and decorative effect. If the Japanese felt the need of tea-houses as a relaxation, a getting away from artificiality and the world, surely Americans, subjected to the strain of modern life, especially the social strain, need a spot where they can be off their guard and be themselves, with an intimate friend or with nature. The thing that should be borne in mind above all others is that the tea-house represents tête-à-tête and quietude, rather than the *thé dansant* with its noise and babble of voices. It is an attempt to run away from the social world, rather than to it. There are only two places in this world where we can enjoy a servantless Heaven, that is to say, either in a dreamless sleep or in a real garden tea-house.

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Paris Boston

WHILE *the* MARCH LION ROARED *at* MONTE CARLO

(*Continued from page 61*)

uncultivated plant. The fields and gardens of the flower-farms that lie along the railway seemed carpeted with purple. I had wondered as the express lagged along what the flowers were; they seemed too blue for violets, too uniformly purple for any other flower. It was not until I saw the flower-beds in the Casino gardens that I was able to name the flower I had seen from the train windows.

JUST CHARITIES, AND CHARITIES

Monte Carlo, like all the other towns of France (for somehow the tiny principality seems to belong to France), has settled down to a war routine. Many of the shops are closed, and those that are open wear a half-hearted, humble air, quite different from the arrogance that prevailed before the war. It is now the fashion to visit the hospitals, carrying what cheer one may; one helps house and clothe the refugees from Servia, stripping, for that purpose, one's own wardrobe of all but the needful; one assists at charities, *thés de bienfaisance*, and what not, in efforts to raise funds to supply the poor and the wounded with what is needed. All the "best" people are thus engaged, and it is this state of affairs which accounts for the fact that there are not so many gaming tables in operation this year as at this time last season. There is gaming at the Sporting Club, of course, and at the *salle privée* at the Casino; but even here gaming is not the passion that it proved to be last year. What (appalling thought!), what if gaming should suddenly become no longer smart? Shades of the first Grimaldi!—they may well put the question,—what then would become of Monte Carlo? However, as yet no one is seriously considering the question.

The opera season has begun in Monte Carlo, and a few nights ago practically all the music-loving Riviera was present at a presentation of Poushkin's "Eugen Oniegin" in the *salle du théâtre* of the Casino. This Tchaikovsky opera was sung in Russian by the Imperial Opera Company of Petrograd and Moscow, and the Russian visitors to the Riviera were well represented in the audience. The Grand Duchess Anastasia, seated well down in front, laughed heartily with the rest when one of the dancers tripped most amusingly over the prompter's book and measured her length on the stage carpet.

(*Continued on page 152*)

The couturier called this checked silk frock an afternoon dress, but lest Monte Carlo doubt, Mademoiselle topped it with a hat and wore her gloves

She folded her hands thus complacently the better to show off the disappearing belt and the unbelted back of her white ratine coat

Fringe has taken the tassel by storm—one had to take things by storm during March at Monte Carlo, for to storm was the fashion

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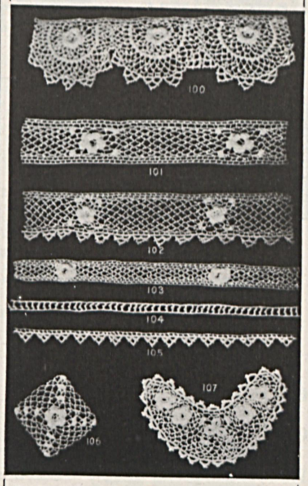

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US RUBBER STYLE — UNITED STATES RUBBER COMPANY AND ASSOCIATED COMPANIES

WHILE *the* MARCH LION ROARED *at* MONTE CARLO

(*Continued from page 150*)

The Grand Duchess was very simply dressed, with a long dark cloak wrapped about her evening gown—for the evening was chilly—and with a bit of light blue tulle twisted in her hair. Her companion, who was hatless, wore a white tailored frock; thus simply does one dress even for the opera, in war time.

"Among those present" were Mr. and Mrs. Harry Lehr and Mme. Marghiloman. One pretty little doll-faced creature wore the odd frock sketched in the middle of page 61, and wore a red red rose tucked into the corsage. Her blond hair was curled, very much curled, and the tresses were pulled loosely apart and piled on top of the head.

One of the few pretty cloaks worn at the opera that night was of black faille trimmed with ostrich feathers; it reminded me very much of one I saw at Paquin's in Paris a few days before. In form it was a double cape, with each cape edged with black ostrich. The wrap was topped with a high taffeta collar which fitted close at the shoulders, curving to accentuate the sloping shoulder-line of the cape. The wrap was lined with rose and blue chiffon, as are so many of the evening wraps this season, and was fastened in front with a huge buckle.

AND BECAUSE OF THE STORM—CLOAKS

With the unpleasant weather the frothy muslins which one always associates with the terrace at Monte Carlo have been hidden away, and every one goes about clad in storm coats, sports coats, and frocks of the indestructible weather-proof variety. For instance, there is the cape-coat sketched on page 61, at the left. This coat is of blue serge, very ample, and warmly lined with black and blue checked silk, and it is oddly trimmed with fringed pockets and fringe on the front. This fringe is made by cutting the serge into narrow strips, each strip finished with a picot edge. Doucet showed fringe like this in February on the lower edge of a smart short jacket. All coats at Monte Carlo are thus ample in size and thus "sporty" in cut.

As to pockets, they are found in every coat, and are often huge. Very modest in size are the pockets of the coat of beige suède cloth sketched at the lower right on page 61. This coat was worn over a plaid serge frock, and the hat with it was of the beige suède cloth. This suède cloth, which was featured by Worth in February, has exactly the appearance and texture of soft thick suède.

The cape sketched at the lower right on page 150 would be a protection even against the mad March lion. It is of black alpaca lined with blue silk, and has a deep fringed hood. The cape was worn over a white serge frock, and to complete the costume there was a little hat of corded white wool with a fan and bow of plaited black taffeta.

One of the summery frocks which have been tucked away waiting for really warm weather is sketched at the top of page 150. It is of soft blue and gray plaid taffeta, and follows the prevailing broad effect at the hips, where it is frankly hooped with baleine under shirrings of silk. The quaint round yoke is of thin white muslin, and as the frock is for afternoon wear the short sleeves are to be supplemented by long light gray gloves. The hat is of white crin, with a band of blue silk and a huge *cocarde*.

The Countess Tyszkiewicz returned to Paris about the first of March; otherwise the list of visitors at Monte Carlo is about the same as it has been for weeks. There are Mr. and Mrs. Herman Harjes, with their pretty little golden-haired son (he has the very curliest of curly hair), Mme. de Bittencourt and her daughter, who come to Monte Carlo every winter, Mrs. Leeds, the Prince and Princess Duleep Singh, the Baroness Henri de Rothschild, Mr. and Mrs. Charles Carroll of Carrollton, Lady Wellington, Mr. and Mrs. James Hazen Hyde, Lady Watts, and Mr. and Mrs. Ralph Curtis, who have taken a great interest in the many charity affairs organized for the relief of war sufferers. And last but not least there is Mme. Ernesta Stern, who has been most indefatigable in her efforts to raise money for the many "war funds."

It has seemed as if the entire Riviera drops in for tea at the Hôtel de Paris. The great lounge has been crowded with khaki-clad Englishmen from Nice, Cannes, and other coast towns; they are apparently convalescing, but have no visible disability; and they sprawl at their ease in the great chairs, consuming unheard-of quantities of delicious little cakes and drinking oceans of tea. They are evidently from Egypt, some of them, judging from their white helmets and other trappings, and they all wear an unconcerned air, as if war were but another rare sport to be taken no more seriously than cricket, for instance, on some English green. With so many colonels, majors, and generals on the south coast one can not help wondering who has been left to take command.

One Scotchman, dressed in khaki, but wearing a bonnet and walking as one sees the "kilties" swinging along the streets of Edinboro', was frankly curious, frankly interested. He was not bored and cared not a whit for form—not he! He was "seeing" Monte Carlo, and was as naive as a child in his delight at the wonders of the place. I liked him, that Scotch laddie, and I hope he returns safe to his Highlands.

UP AND DOWN THE COAST

It has been too cold and there has been too much wind and rain for golf, yet the corridors of the Hôtel de Paris have bristled with golf-clubs in well-worn bags. The usual tennis tournaments at Nice, at Cannes, and at Mentone have had to be postponed because of the rain.

Nice is rather more crowded than it was last season. There are more convalescing soldiers, more adoring relatives. The town is full of khaki, though army blue is comparatively rare.

Mentone, which is perhaps the most Italian in character of any of the towns of the French Riviera, is now more thoroughly Italian than ever. Deserted by tourists, deserted by the great "remittance" army, deserted by the travelling rich, Mentone is given over to wounded soldiers and to the native townspeople. The town is cold, cheerless, and gray. Shops are closed, streets are deserted.

The sky-line of Villefranche, with its picturesque gray houses and red-tiled roofs, is as picturesque as ever; but here also is that same effect of suspended animation. The only men to be seen in the town are the *Chasseurs Alpins*, and these are either convalescing from wounds or preparing to go to the war.

The harbor is even more empty than last year, and this is the case with almost every harbor on the blue coast. The long arms of the various breakwaters crook their elbows protectingly around little bits of placid water; that is all. What has become of the shipping—those rusty old fishing boats and coasting vessels that of old made the water front of every southern town so interesting? Where are the sunburned blue-smocked sailors with their red sashes and queer shoes, and where are the songs that floated up in the twilight from the boats that rocked lazily inside the harbor lights? Where, one is almost tempted to ask, is the Côte d'Azur?

A. S.

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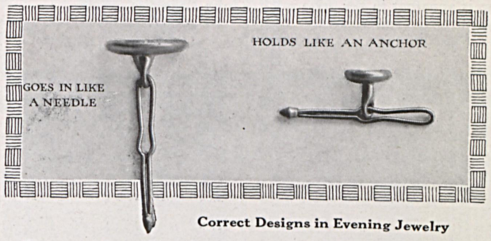

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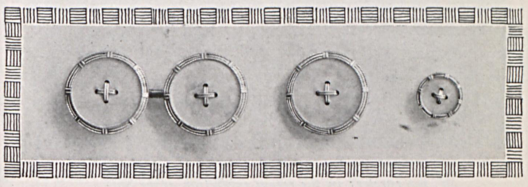

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Photograph by Peter A. Juley

Joyous indeed are the "Summer Joys" of Edward Dufner, at the National Academy exhibition, and a fresh sense of the pleasantness of life breathes from his clear-toned, air-filled canvas

ART

(*Continued from page 85*)

of Arthur Crisp, "The Strollers," which won the First Hallgarten Prize, is somewhat marred by an over-hot color scheme in which the insistence of russet reds, a color unusual with Crisp, sends the eye searching eagerly through the canvas for a contrasting note of coolness, which it fails to find.

The Second Hallgarten Prize was won by Christine Herter, one of the very able pupils of Sergeant Kendall, whose mastership is apparent in her prize work, a "Study of Light and Shade." Emil Carlsen's "Moonlight on a Calm Sea" would appear to be somewhat overpraised in the award of the Saltus Medal, for in it Carlsen is involved in more than his usual difficulty with cloud-filled skies. William T. Smedley won the Isaac N. Maynard Prize on the somewhat slight evidence of a "Portrait of Miss C. B. R." The Julia A. Shaw Memorial Prize was awarded to Josephine M. Lewis for "A Rainy Day," and the Third Hallgarten Prize was given to the "Winter Quiet" of John Folinsbee.

Religious painting, so-called, was

(*Continued on page 156*)

The winter beauty of New York found many interpreters in the recent exhibition at the Salmagundi Club, and among them was Guy Wiggins, who showed "Broadway in Winter"

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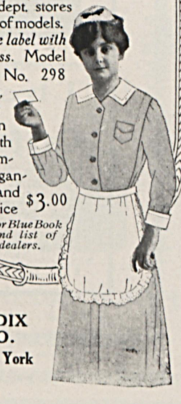

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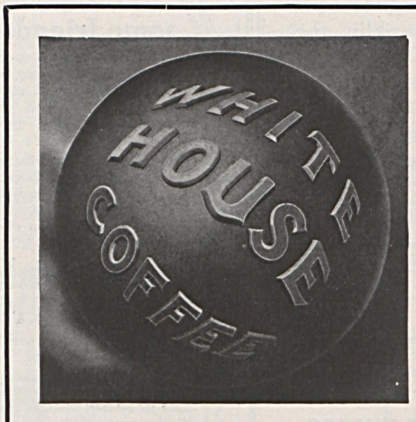

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which, by the compelling weight of its splendid quality, is driving out of the market the cheap, poor, unreliable brands; and is educating the people to expect—to Demand—and to GET

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in preference to any other.

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Proof that the inspiration which the unwise search far afield often lies at the door of the artist is in Frederick J. Mulhaupt's "Central Park South," shown at the recent Salmagundi Club exhibition

A R T

(*Continued from page 154*)

represented by the "De Profundis" of Horatio Walker, in which a swineherd and his boy, surrounded by their herd, pause at the end of the day before the crucifix of a wayside shrine. The depths, undoubtedly, are clear enough, for not even swine could be so impossibly repulsive as these which Walker has painted, while the swineherd and his boy seem but little above their herd; yet, despite the obviousness of the rainbow behind the crucifix, there seems little enough of hope or inspiration in the canvas. On the whole, the work seems one of those which are built upon the misconception that religion is a matter of form, and misery, a matter of external circumstance.

To turn to pleasanter subjects, the radiant beauty of the world appears in Albert Groll's "Sand Storm, Arizona," the finest work which has come from his brush in a considerable time. The theme of this painting is the one which Groll best loves and most often paints, and seldom has he treated it more delightfully. The color is keyed higher than is usual with him, and the effect of the sunlight shining through the sand storm, the gradations of light across the barren lands, and the delicate misty green of the sparse grass, like a shimmer of green light across the desert, are finely seen and rendered with a rarely sensitive feeling for their beauty. The canvas is easily one of the finest things in the exhibition.

J. Francis Murphy is a welcome contributor to any exhibition, and his "A Summer Morning" has all the serene and quiet beauty which has won for his work so high a place in American painting. Kenyon Cox contributed "Truth," naked Truth seated on a well, a painting in regard to which the best advice has, unfortunately, already been given in the suggestion that Truth hie herself without further delay to her true place "in the bottom of the well."

AT THE SALMAGUNDI CLUB

At the annual exhibition of paintings by members, held at the galleries of the Salmagundi Club, there was a somewhat unusual display of paintings of New York. Among the finest of these were Guy C. Wiggins's "Broadway in Winter," and Frederick J. Mulhaupt's "Central Park South." Winter in Washington Square was portrayed by H. Ledyard Towle, Edmund Graecen presented the Public Library in the soft clear colors which seem made for his brush, while scenes along the water front were pictured by Charles Vezin, Clement King, and George Elmer Browne.

Calendar of Exhibitions

BROOKLYN

Brooklyn Museum of Fine Arts. Memorial exhibition of wood engravings by Henry Wolf, until April 25.

Canessa Gallery. Jewelry of the French Renaissance and of the Louis XV and XVI periods, from the Panama-Pacific Exposition, for an indefinite period.

NEW YORK

Durand-Ruel Galleries. Paintings and pastels by Manet and Degas, from April 5 to 29.

Fine Arts Building. Ninety-first Annual Exhibition of the National Academy of Design, from March 18 to April 23. Seventeenth Annual Exhibition of the American Society of Miniature Painters from March 18 to April 23.

George Gray Barnard Cloisters. Exhibition of French Gothic Sculpture, from 10 a.m. to 5 p.m. (including Sundays) for an indefinite period. Admission fee of one dollar for the benefit of the families of French sculptors.

Grolier Club. Engraved portraits of Shakespeare and rare editions of his plays, until April 30.

Keppel Galleries. Lithographs, old and modern, from April 13 to May 4.

MacDowell Club. Bimonthly exhibitions of the work of American artists.

Modern Gallery. Paintings by Cézanne, Van Gogh, and other modernists, for an indefinite period.

Museum of French Art. Exhibition of works by French artists at the front, for an indefinite period.

New York Public Library. Print Gallery; portraits of famous women, in etching, engraving, and lithograph, for an indefinite period. Room 322: exhibitions illustrating the making of etching and engravings. Stuart Gallery: Alexander W. Drake memorial exhibition of wood engravings, for an indefinite period.

Regnard Galleries. Opening exhibition of Dutch and Flemish paintings, for an indefinite period.

Seligmann Galleries. Portraits by Emile Fuchs, from April 5 to 29.

Erratum

The editors are very sorry that the name of the artist, Euphame C. Mallison, was not correctly spelled in the March 15 issue of the magazine.

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WOMEN who incline naturally to the best, find our models specially suited to their tastes.

We've specialized in

PALM BEACH SUITS AND COATS

for late Spring and Summer

Have you seen them in your favorite shop?

PASADENA — Four pockets buttoned cleverly into the front panel of its coat, its skirt short enough and wide enough to allow a graceful swing, its material — Genuine Palm Beach Cloth.

Write us for our Fashion Catalogue and the name of the dealer nearest you

S. M. GALLERT & CO.

1333 Broadway New York

Send $1.00 for a "Made-to-order" Jar of my

HOME-MADE CREAM

I make an unusual cream from an old English recipe, a cream that is used by some of the most socially prominent women in the United States. If I could tell you their names it would be an overwhelming recommendation for my cream. As this is impossible I must explain why, wherever they are, they order it from me regularly.

My cream is made at home, from the finest English Almond Oil and Orange Flower Water from the South of France. I perfume it with oil of sweet oranges, and use no preservatives. I pack it in sterilized jars and seal it with Paraffine.

Now, Almond Oil and Orange Flower Water are acknowledged the most beneficial of all applications for the skin, which absorbs the oil like a sponge, while Orange Flower Water has important therapeutic value.

They are too expensive for use in commercial creams, which usually have a petroleum base, but by selling direct and only on order I can afford to use them in my cream and still only charge $1.00 for a generous three ounce jar.

The absence of preservatives is important, for any chemical strong enough to preserve a cream indefinitely is harmful to the complexion. As my cream is always *made fresh* when you order, thoroughly sterilized and protected from contamination with the air-tight paraffine seal, preservatives are not needed.

Finally, my Almond Cream is a Massage Cream and skin food and cleansing cream in one, and my customers say the best for each purpose. Apply lightly and wipe off the face with a fine soft cloth and all the dirt comes with it; massage in all the skin will absorb and the results are wonderful. Never gives an oily look, because Almond oil penetrates the pores and absorbs immediately and completely.

How to order: Write direct to the address below, enclosing a one dollar bill. I will send your freshly made jar prepaid, *satisfaction promised.*

Mrs. T. A. Rendle 4134 N. Ashland Ave. Chicago

Mme. Rose Lilli

Corsetière

Stunning New Models

of the Rose Lilli Custom-made Corset which cleverly convey the approved lines.

For Spring

await your kind inspection.

The Heavy Woman

is most ungraceful when the bust and chest are too large. The Rose Lilli Bust and Hip Reducers overcome this fault, giving the figure a straight front.

Fittings Personally by Mme. Rose Lilli

MARTHA HEDMAN

Another stage notable who expresses sincere admiration of the Rose Lilli Corset. Write for booklet.

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Model Gowns and Moderate Incomes

The kind of frocks you would buy if money was no object and you could choose just what your heart desired.

Every gown we offer is an exclusive model, designed by one of the greatest makers of women's fashions—European and American.

If you can wear model sizes you can buy the products of these noted fashion designers—perfect in finish, material and design. And you can get them for just about one-half the price you would pay in other shops.

Two Gowns for the Price of One

These frocks have been exhibited once on dress forms to show the latest Parisienne mode—then they come to our shop for your choosing. New consignments weekly. You are never urged to buy.

For street, afternoon and evening wear

Prices from $20 to $50

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"FELICE"

A bewitching summery frock of imported Shantung Silk.

Exceptional Value

$15.00

The sport-like coat is of Shantung with broad stripes of either Copenhagen, Navy, Green or Rose. Three-quarter sleeves. Shoulder straps and wide belt of plain Shantung. Charming sailorette collar of French organdie edged with fringe. The skirt is of plain Shantung of generous width with straps on either side and trimmed with pearl buttons.

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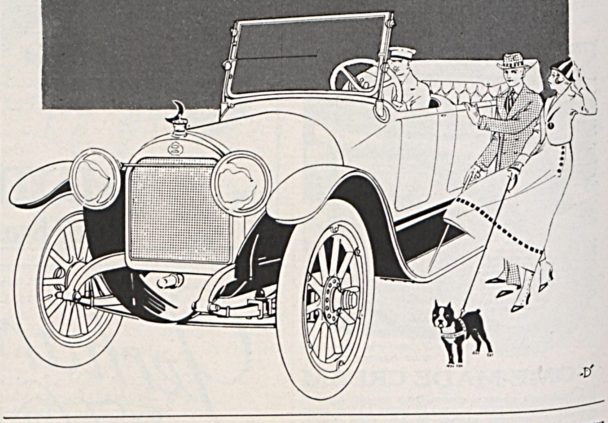

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No. 1845. (At left) White uniform of half Linen and half fine cotton, $3.50.

Five-gore apron of same material, $1.00

Bib to match 50c. Hemstitched cuffs, pointed or straight, 25c a pair.

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The Helen 844. (In centre) of fine all-wool English serge; black, navy blue, gray; $26. Bonnets, $8, with veil $10.

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No. 257. (At right) Imported silk poplin, $12. Exquisite apron, collar and cuff set, as shown $5. Other aprons 39c up. Uniform in black sateen, $3. Imp. Irish Poplin, $5. English mohair $12. Aprons and headwear for all occasions.

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Those Americans who have smoked our Vafiadis (Vah-fee-ah-dis) Cigarettes abroad may now obtain them in the United States — because to Liggett & Myers Tobacco Company, who import them, we have also given the sole right to manufacture them from our Cairo formula.

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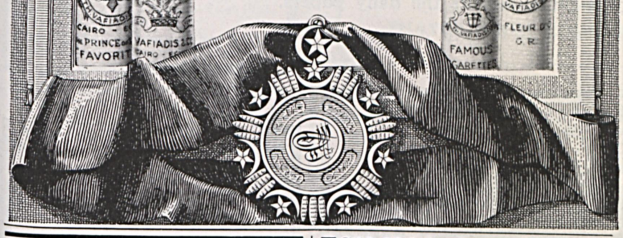
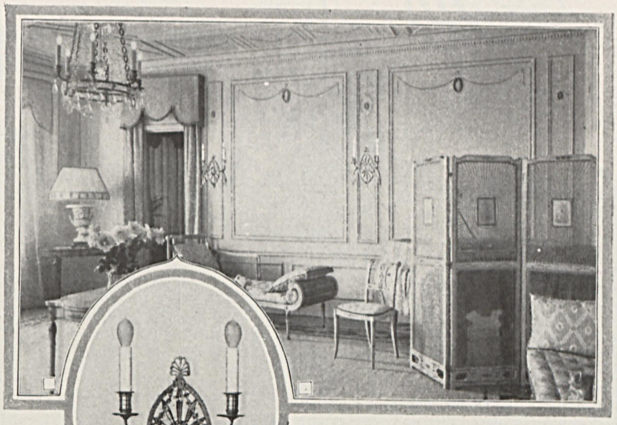
Packages of 10, 25c. Tins of 100, $2.50. Imported sizes higher in price. To be had at the better places, or mailed postage paid on receipt of price. Address, Liggett & Myers Tobacco Co. 212 Fifth Avenue, New York City.





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Johns-Manville Lighting Service

assures this satifaction. This service offers you the result of fifty years of specialization, in the design of lighting materials, in the extensive study of design motifs as well as metal craft.

Whether you desire a simple inexpensive bracket or a gorgeous pendant cluster, you can feel this positive assurance, this satisfaction that it is truthful, correct and sound. A word from you, your decorator or architect to any J-M Showroom or Branch will bring immediate response.

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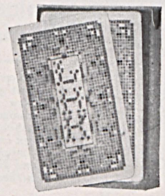
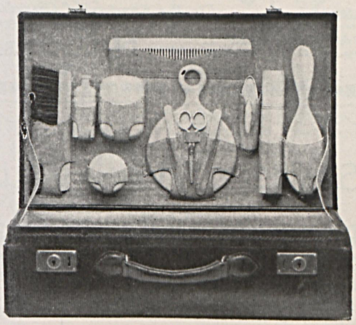


Playing Cards—Persian Cross Stitch effect decoration—Your own initials on each card, in colors to harmonize. New and exclusive. 2 Packs $3; 6 Packs $8; 12 Packs $15. Cards without initials 50 cents per pack.

Smart and up to the minute is this little morocco covered Clock, hanging in a good luck shoe of nickel. Height 5 inches, $5.00.



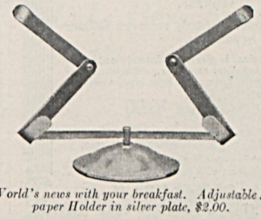
Ladies' Traveling Bag. Size 18 inches. English Morocco, moiré silk lining. Colors: Blue, Champagne, Green, Lavender, Gray, Tan. 12 pieces French Ivory fittings. Shirred pockets in each end. $25.00.

Engraved Glass Sliced Lemon Dish, with Tray and Fork of Sheffield Silver, $1.50.

Sterling Silver Bon Bon Basket, 4 inches in diameter, $5.00.

Dainty engraved Glass cream and sugar with Sterling Silver rim, $2.50 pair.

Trivet or Extension Hot Dish Holder for the dining table. Sheffield Silver. 6-inch $4.00. 8-inch $5.50. 10-inch $7.00.



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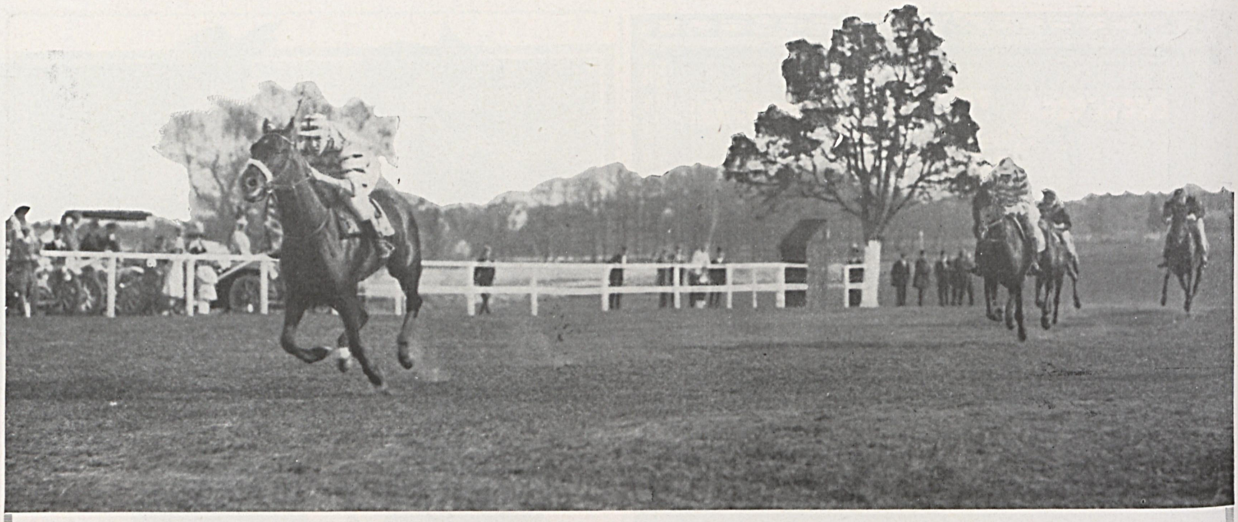

OPENING OF THE NEW YORK RACING SEASON

The Rockaway Hunting Club's Annual Hunter and Pony Races will be held at Hewlitt Bay Park, Hewlitt, L. I., Saturday, April 29th, and Saturday, May 6th, 1916. Information as to how to reach the races by train or motor, parking space, etc., will be found in the daily papers.

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A solid, icy eau-de cologne of delightful fragrance. Soothing and refreshing for the motorist, traveler or shopper.

Almost instantly relieves fatigue and headaches.

Container is glass, handsomely engraved. Sterling silver top, rose gold finish, enameled in colors; pink, light blue, violet or yellow.

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DRESS—Lanvin Model of Crepe de Chine, white bead embroidery.

HAT—From Leontine, Beige horsehair braid and flowers.

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Opposite Ritz Carlton

NEW YORK CITY

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CORSET FOR STYLISH WOMEN

because it is the best suited for prevailing fashions, and combines grace with absolute comfort. Whether for street wear, dancing, evening wear, or on the links, its construction and material make it equally suited for the fashionable woman or athletic girl. If your local dealer cannot supply you, write for free booklet. Do not accept a substitute. Six to sixteen inches long. White and Flesh Pink. Prices $1.00 to $8.00.

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With Lines of Genuine Style

Soft and supple as the tender turf to dancer's toes, but without a vestige of the dull or dowdy—style and comfort have been oft engaged, but wedded only in

Plastic Shoes

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For Men, Women and Children

The smarter your wardrobe of footwear, the more you need at least one pair of Plastic Shoes for a complete rest and change while tramping, shopping, or relaxing.

Easy as a slipper, comforting as a foot-bath, these friendly shoes give the feet a real vacation without sacrifice of shapeliness. Flexible arches, velvety leathers, healthful heels, with clever craftsmanship throughout.

Plastic Shoes are not sold in your local stores but will be sent anywhere by Parcel Post. Write for catalog.

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No. 4711.

White Rose Glycerine Soap

For over three generations No. 4711 White Rose Glycerine Soap has been used—and endorsed—by discriminating women the world over.

Its daily, regular use insures a clear, soft and velvety-smooth skin.

So pure and transparent, it is a delight to use No. 4711 White Rose Glycerine Soap. Its delicate perfume and the richness of its creamy lather are a lasting pleasure—a revelation in how satisfying a good soap can be.

You can get it at your favorite department store or druggist.

Send a 2 cent stamp for a sample cake of No. 4711 White Rose Glycerine Soap; or 10 cents in stamps for a sample cake of the soap, a sample bottle of No. 4711 Bath Salts and a sample bottle of No. 4711 Eau de Cologne.

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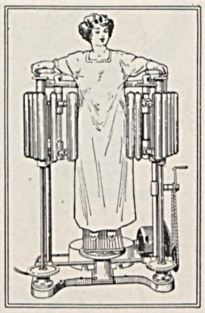
Dept. V. 25 West 45th Street, New York City

Physicians, everywhere, indorse The *GARDNER* Reducing Machine



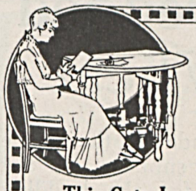
In private homes, doctors' offices, physical culture establishments, hospitals, sanitariums, beauty shops, etc., the Gardner Reducing Machines are reducing the size and weight, and making more attractive, thousands of men and women, without the discomforts of hard exercise or diet.

The Gardner Reducing Machine is an invaluable addition to any of these places. It will pay big dividends in health to the individual, and dollars to the institution.

For full information address

The Reducing Machine Company

6 North Michigan Avenue **Chicago**



The most useful as well as ornamental article for any Room in the Home.

This Gate Leg Table

in selected HIGH GRADE SOLID MAHOGANY, with drawer, 34 inches long, 26 inches wide, as illustrated, at **$10.50**

Can also be had in the following sizes:

40 in. long	42 in. long	48 in. long
26 in. wide	34 in. wide	34 in. wide
$12.00	$14.50	$16.50

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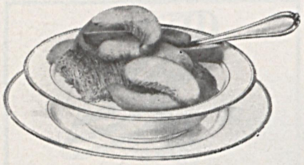

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The Nation's defense is not in guns or dreadnaughts alone, but in the men of health and stamina who do the work of factory or farm, or manage the great industrial enterprises. Building sturdy boys for national defense is largely a question of food and exercise. The best food for youngsters and grown-ups is

Shredded Wheat

Being made of the whole wheat it supplies all the material for the building of the perfect human body and is prepared in a digestible form. A daily diet of Shredded Wheat means preparedness for any task that calls for physical endurance or mental alertness. It is ready-cooked and ready-to-serve.

For breakfast heat one or more Biscuits in the oven to restore crispness; pour hot or cold milk over them, adding a little cream; salt or sweeten to suit the taste. Deliciously nourishing for any meal with stewed prunes, sliced bananas, or canned fruits of any kind.

Made only by

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This box of delicious delicacies prepared by the Geneseo Jam Kitchen containing two dozen—2¼ oz. jars of a choice variety of Fruits and Berries—Price $3.00 the box or $1.50 per doz. jars. The same varieties are also sold in 6 oz. jars at $2.25 per dozen.

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SMART SET

A Magazine of Cleverness

Edited by
GEORGE JEAN NATHAN
and H. L. MENCKEN

The Only American Magazine with an European Air

THE SMART SET tries to avoid the usual, the stale, the banal. It has no mission save that of presenting the most interesting literature it can get, and particularly the most interesting *light* literature. It is constantly bringing out new writers. It has brought out more, first and last, than any other two American magazines combined.

In every number you will find at least three or four novel and excellent short stories, a good lyric or two, a complete short novel and a half a dozen short pieces with genuine wit in them. That much you are guaranteed for your quarter. And sometimes you will find something infinitely better—something that will go into your permanent stock of well-remembered things.

The Smart Set prints no pictures. It has no plans for making the world better—and more uncomfortable. It is a magazine for persons who are tired of the customary drivel, and who yearn for civilized relaxation. It costs more than the cheap magazines. It is worth more.

Among the features of the May number (on all newsstands April 12th) are

"Cynthia Hawarden Was Nineteen. . ."
a complete short novel *by* Caroline Stinson Burne

Noteworthy Short Stories

"The Ideal"
by Lilith Benda

"The Figure of a Snake"
by Charles Caldwell Dobie

"Episode in the Life of a Bachelor"
by Maurice Joy

"The Apex"
an essay on Society *by* Patience Trask

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My Beauty Exercises

will make you look Younger and more Beautiful than all the external treatments you might use for a lifetime. No massage, electricity, vibration, astringents, plasters, straps, filling or surgery—nothing artificial—**Just Nature's Way.**

Results come soon and are permanent. My system makes muddy, sallow skins clear, and the complexion as fresh as in girlhood; firms the flesh, and never fails to lift drooping and sagging facial muscles, removing the wrinkles they cause. The too thin face and neck are rounded out and hollows filled in. **No one too old or too young to benefit.**

My system makes double chins disappear quickly, and it leaves the flesh firm after the superfluous fat is worked away.

No matter how tired, five minutes of my Facial Exercise will freshen your complexion and give it a most **exquisite coloring for a whole evening.**

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If you will tell me what improvements you would like I can write you more helpfully. Your letter will be held in strictest confidence.

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FREE booklet—"The Secret of Dry Cleaning"—also calendar.

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By Harriet Pomeroy Thompson

A daily record (three successive years on a page), to enable the garden-lover to keep a memorandum of the weather, seeds, plants and bulbs planted and transplanted, first and last buddings and blooms, work done and notes recorded, etc.

A necessity for the careful gardener, and a unique and welcome present for the garden-loving friend.

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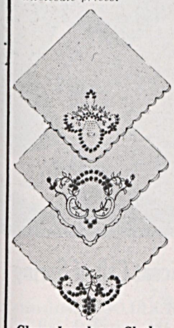
We have decided to give our customers the benefit of this unusual circumstance and will place these goods on sale, at less than present wholesale prices.



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(*as illustrated*)
Madeira hand-embroidered and rose point scalloped on very fine quality of Irish linen. Attractive designs.
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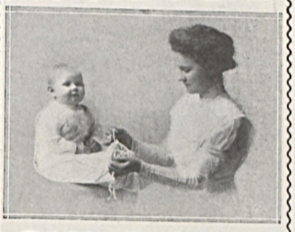

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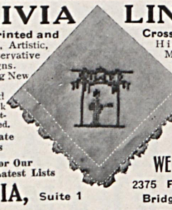

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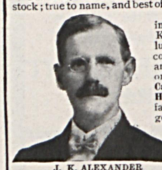

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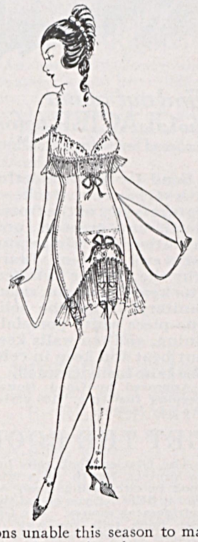

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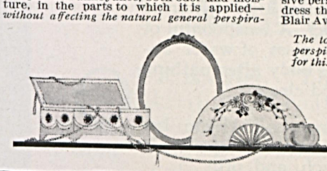

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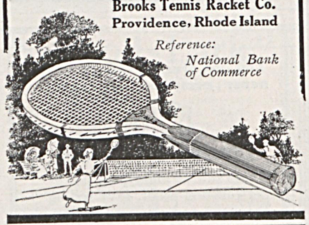

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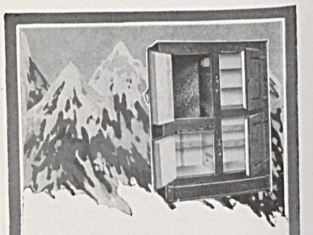

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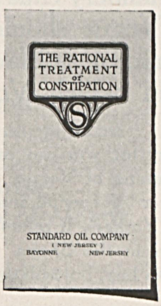

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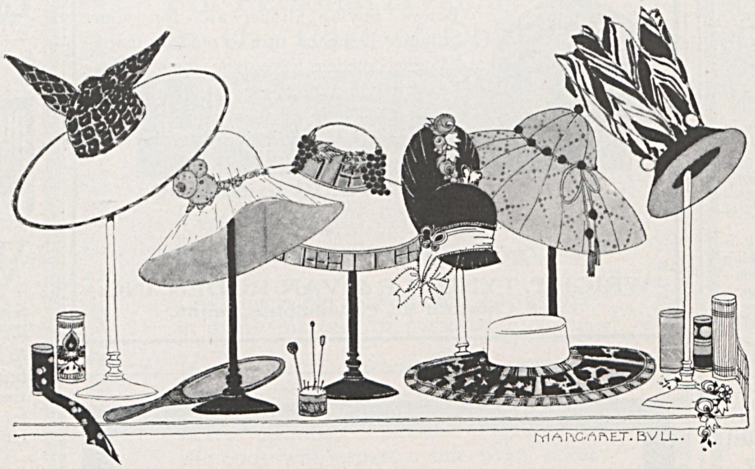

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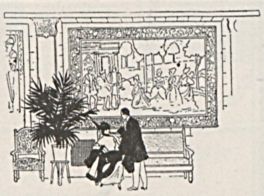

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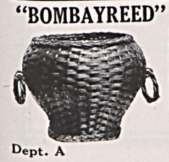

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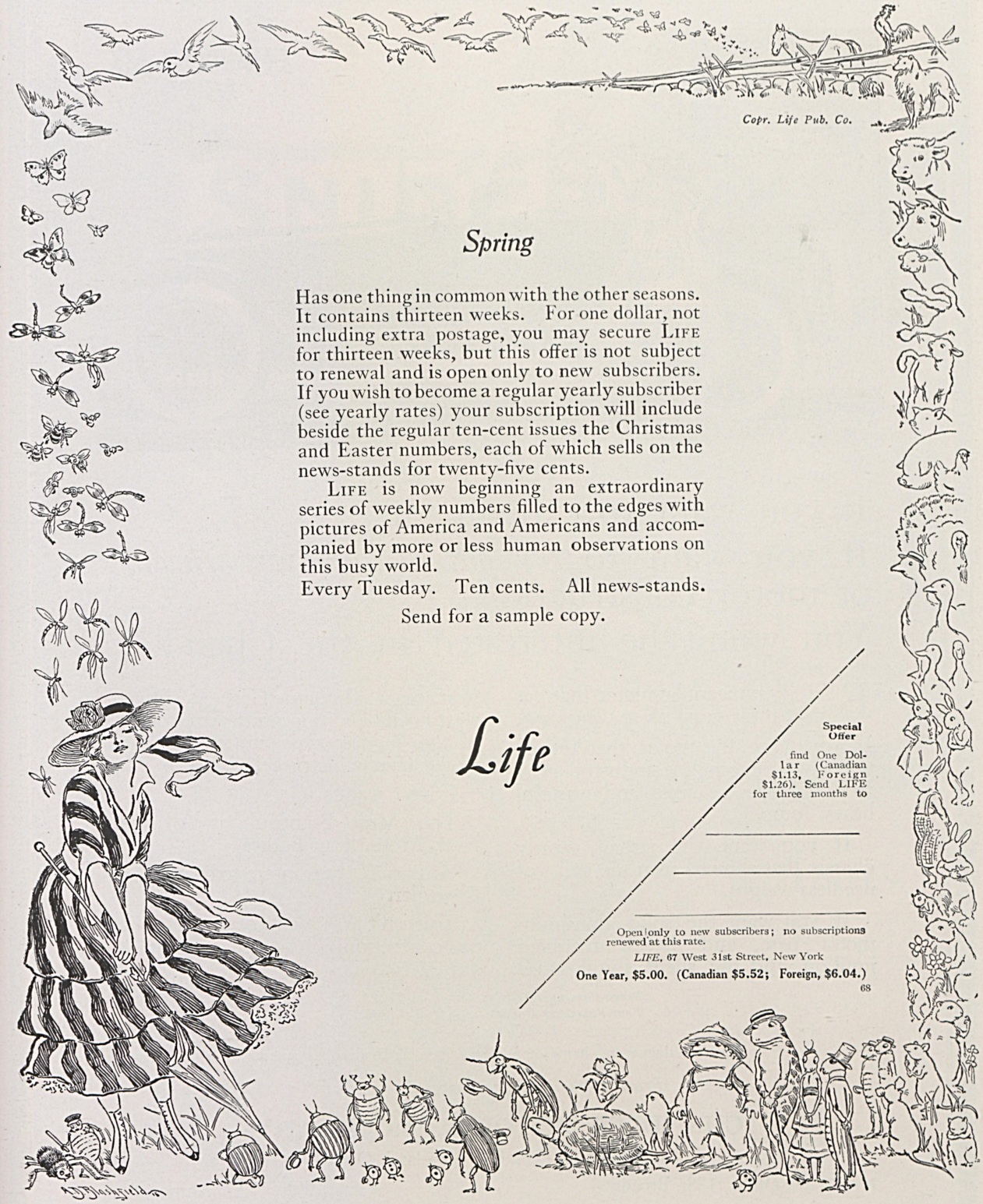

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